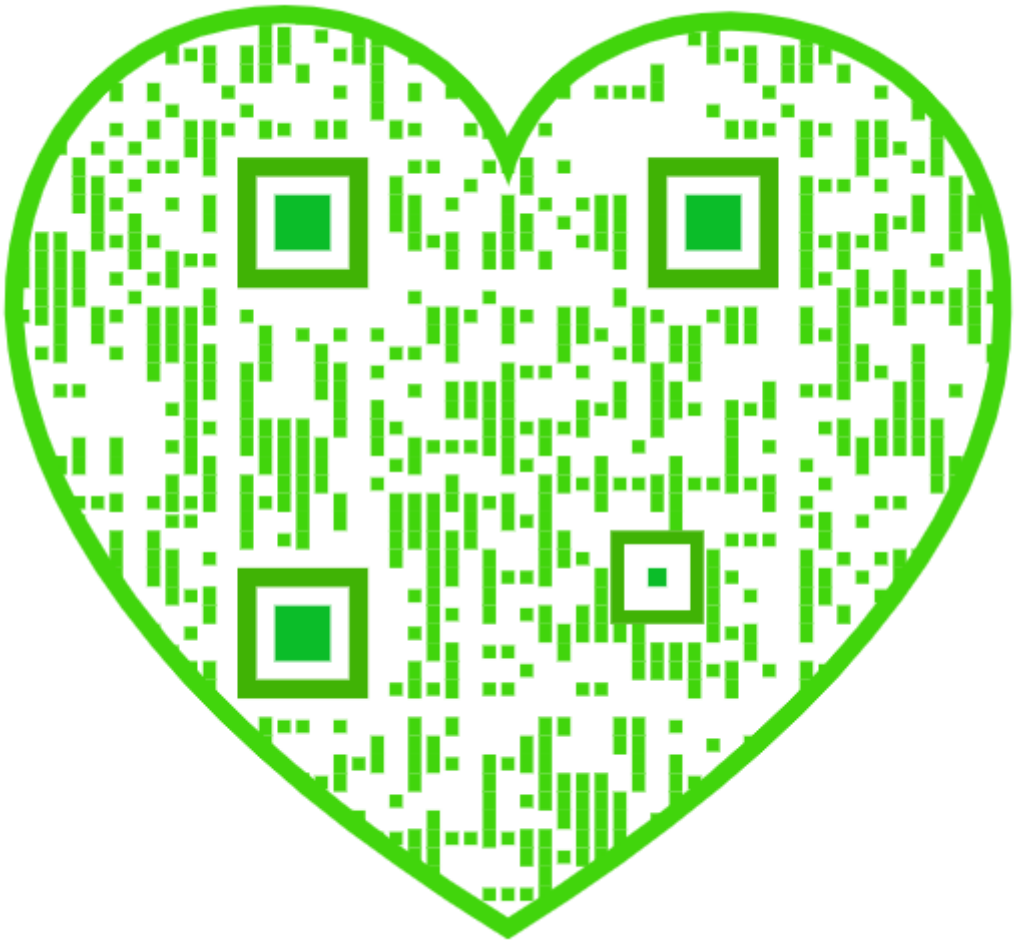

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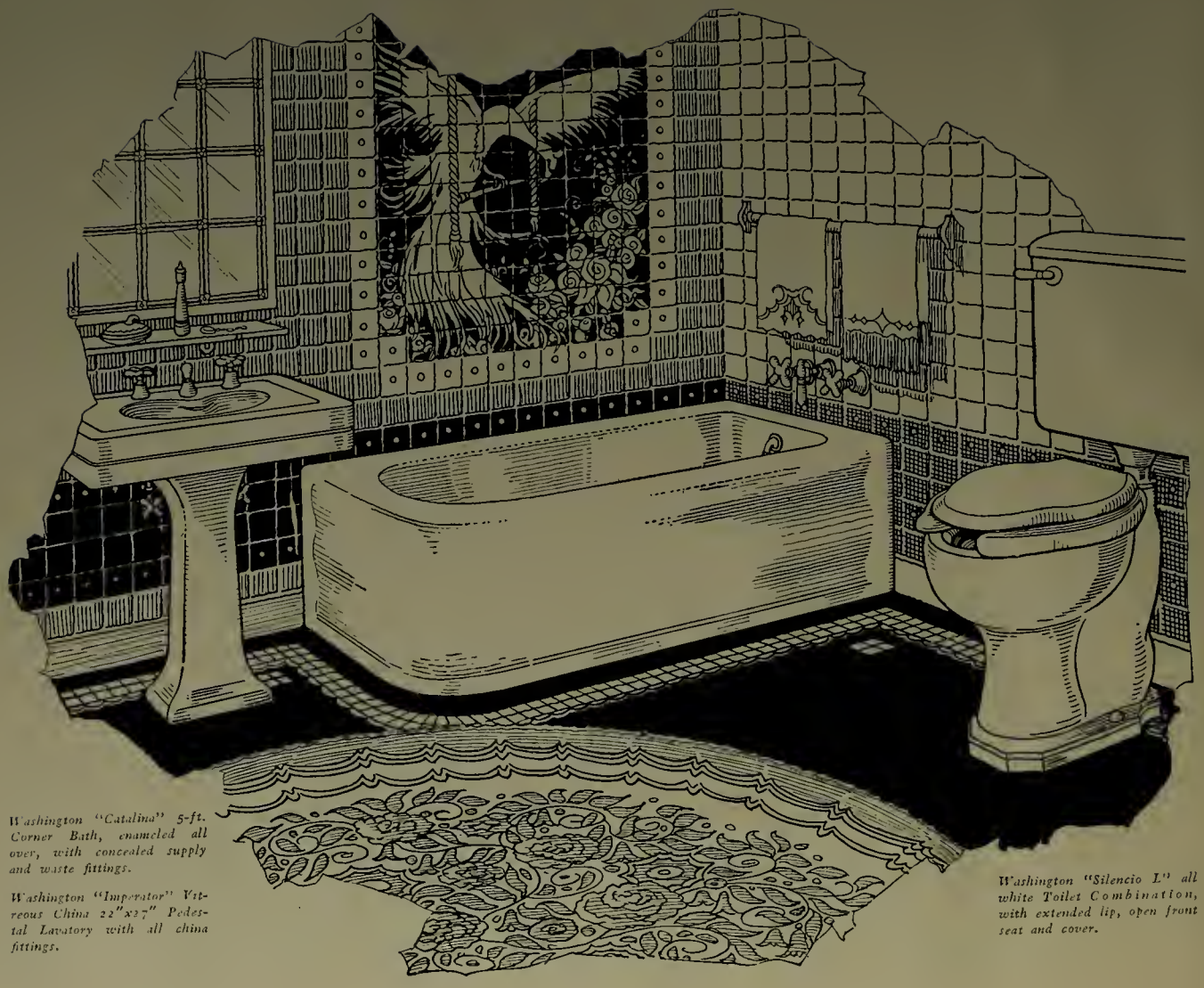

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VOLUME XXIX SAN FRANCISCO AND LOS ANGELES JANUARY, 1926 NUMBER ONE

THE "NEW FREEDOM" IN SCHOOL ARCHITECTURE

[BY JOHN J. DONOVAN]

AFTER reviewing the illustrations of this issue it is indeed a pleasure to pay tribute to the architects whose work graces this number, for a fine and pleasing note is added to the scale of California School Architecture which is already notable by many recent achievements. It is interesting to observe the absence of severe formality and the freedom from rigidity of hard-fisted technicalities in the simplicity and ease of the compositions, and yet the fenestrations are handled with such skill as to show that the principles of modern school hygiene haven't suffered in the least. This is indeed commendable and a tribute to the intelligence and training of the authors, for they have molded pleasing forms about indisputably hard facts and rigid rules, sacrificing nothing of the principles in the doing.

A school is of necessity an institution, consequently its architecture will always be institutional in character, but the trend of effort and the spirit in accomplishment prevailing today are towards the softening of the hard lines of formalities and to make more yielding the fixed requirements necessitated by group or class instruction.

This issue shows a number of good examples blessed with touches of domestic architecture introduced here and there in the designs and compositions. And well it is so, for the purpose of the school is simply to enrich and expand the life and training of the home. Too, it recalls pleasantly a period in the history of American Education, especially that of the Dame Schools of Colonial times, privately conducted by Dames as the name implies, who taught reading and writing to the small children in their parlors and kitchens, many of whom had very little education to qualify for the responsibilities as we know of them today.

Naturally, with the growth and development of the country, this primitive, inadequate and unsatisfactory method of providing instruction for the child gave way to the communities or townships assuming the obligations of compulsory education, and consequently, institutions of large groups and large classes followed. For many years, hardly more than walls, windows and roofs constituted the buildings called schools. The rooms were large in area and were crowded with pupils of all grades and ages, a "potpourri" as it were. Very little, if any, thought was given to ventilation or illumination, to say nothing of age, grades or subject matter classification, until about 1848, when the latter was first attempted in the Quincy and Bowdoin Schools of Boston, three and four story buildings of no special merit except that they were the first school buildings in this country to establish graded classes.

Some time about 1900 the teaching and medical professions were directing public attention to the badly lighted and wretchedly ventilated school buildings being built and existing over the land. Helpful and harmful suggestions followed fast on the heels of criticism. Hard and fast rules were adopted and with very little scientific data to substantiate the truths or disclose the fallacies of them. The pendulum of restraint swung far to the side of building schools by rules and regulations, leaving common sense, initiative, good taste, human values in the soul and mind, and good architecture to shift as it might in other fields, because the rules and regulations were more important in the minds of the authorities legally equipped to spend the money.

There is so much more to this and there are so many profitable and interesting lessons to learn and pass on to posterity that somebody should write a treatise on the Growth and Development of American School Architecture, for there are many worthy objectives yet to be attained and this can be done only by shedding light upon many of the crudities still prevalent which impede progress for spiritual and practical education. But for this brief comment it suffices to call attention to the fact that the architects have sensed the problems at hand and are embodying the angular lines into lovely forms, yielding delight and charm to the eye and mind.

The architects of California are indeed fortunate in living and working in a country where there is so large a sense of length and breadth to

SOUTH COURT,
BELMONT
HIGH SCHOOL,
LOS ANGELES,
CALIFORNIA.
EDGAR H. CLINE,
ARCHITECT

ABOVE—CLOISTER, NORTH COURT, BELOW—WEST PORCH, [illegible]
[illegible] CLINE, ARCHITECT

MAIN ENTRANCE, JOHN BURROUGHS JUNIOR HIGH SCHOOL, LOS ANGELES. EDGAR H. CLINE, ARCHITECT

ABOVE—JOHN BURROUGHS JUNIOR HIGH SCHOOL, CENTER—[illegible] JUNIOR [illegible] SCHOOL, [illegible]—LE CONTE JUNIOR HIGH SCHOOL, LOS ANGELES, [illegible] C. [illegible], ARCHITECT

LEFT—AUDITORIUM ENTRANCE, BELVEDERE JUNIOR HIGH SCHOOL; RIGHT—MAIN ENTRANCE, LE CONTE JUNIOR HIGH SCHOOL, LOS ANGELES. EDGAR H. CLINE, ARCHITECT

AUDITORIUM ENTRANCE, WILTON PLACE ELEMENTARY SCHOOL, LOS ANGELES. EDGAR W. CLEVE, ARCHITECT

THE ARCHITECT MAY SPEND MANY PRECIOUS HOURS PREPARING AND WRITING SPECIFICATIONS FOR PAINTING AND DECORATING AND THEN BE GRIEVOUSLY DISAPPOINTED IN THE FINISHED RESULT UNLESS THE MEN WHO EXECUTE THOSE SPECIFICATIONS ARE IMBUED WITH THE SYMPATHETIC SPIRIT OF THE TRUE CRAFTSMAN. A SLIGHT VARIATION FROM THE EXACT SHADE DESIRED MAY COMPLY WITH THE WRITTEN SPECIFICATIONS AND YET BE FAR FROM THE BEAUTIFUL CONCEPTION IN THE MIND OF THE ARCHITECT. WHETHER IT BE A SCHOOL SUCH AS THAT PICTURED HERE, WHETHER IT BE A MUSEUM, A SMALL HOME OR A MANSION, QUANDT CRAFTSMEN SEEK FOR AND CARRY OUT THE "UNWRITTEN" SPECIFICATION AS WELL AS THAT WHICH IS WRITTEN. THIS IS MORE THAN AN IDEAL WITH US—IT IS AN OBLIGATION AND A TRADITION FORTY YEARS OLD. AND THAT PRICELESS INGREDIENT CALLED CRAFTSMANSHIP NEED NOT BE EXPENSIVE; IN THE LONG RUN IT ACTUALLY COSTS LESS. PICTURED HERE, BELL UNIT, HUNTINGTON PARK UNION HIGH SCHOOL. TRAIN AND WILLIAMS, ARCHITECTS, LOS ANGELES.

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NATHANIEL A. NARBONNE HIGH SCHOOL, LOMITA, CALIFORNIA. A. C. MARTIN, ARCHITECT

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ABOVE—REAR ENTRANCE, BELOW—MAIN ENTRANCE, WEST ATHENS ELEMENTARY SCHOOL
A. M. EDELMAN AND A. C. ZIMMERMAN, ASSOCIATE ARCHITECTS

WEST ATHENS ELEMENTARY SCHOOL.
A. M. EDELMAN AND A. C. ZIMMERMAN, ASSOCIATE ARCHITECTS

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FIFTY SECOND STREET SCHOOL, LOS ANGELES. HONOR AWARD, A. I. A. 1935. A. M. EDELMAN AND A. C. ZIMMERMAN, ASSOCIATE ARCHITECTS

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MAIN ENTRANCE, TUSTIN UNION HIGH SCHOOL, ORANGE COUNTY, CALIFORNIA. MOTT M. MARSTON, ARCHITECT

Photographs by Burné

ABOVE—TUSTIN UNION HIGH SCHOOL, ORANGE COUNTY, CALIFORNIA; BELOW—AUDITORIUM, TUSTIN UNION HIGH SCHOOL. MOTT M. MARSTON, ARCHITECT

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CHICAGO will soon have another great hotel—the new Bismarck, now building. Rising eighteen stories and planned for the later addition of eighteen more, the Bismarck is an integral part, together with an office building and a theater, of a greater structure which occupies an entire city block in the heart of the "Loop."

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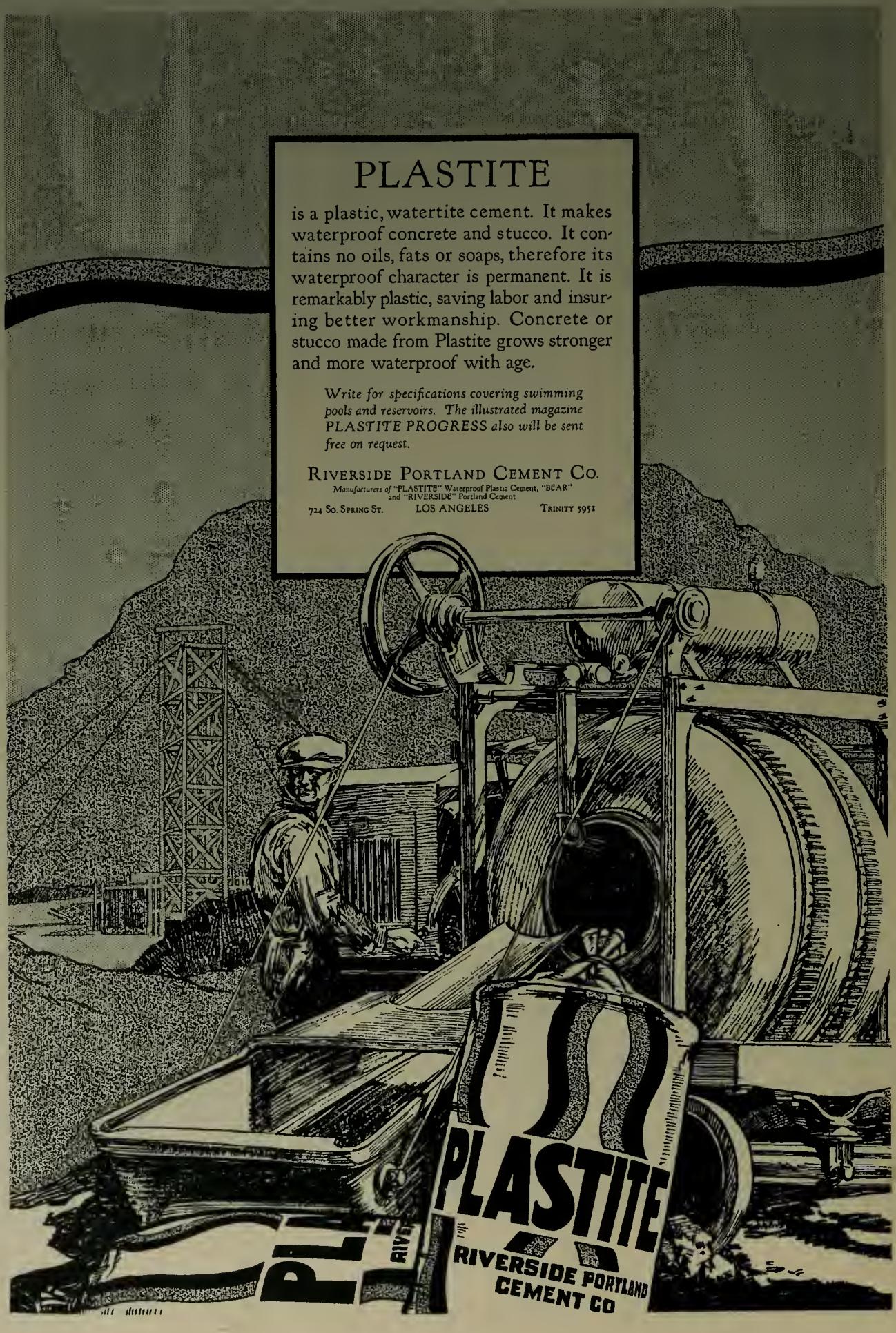
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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, January 19, 1926. The exact time and place of meeting will be announced later.

DECEMBER MEETING

A special meeting of the Institute members of the Chapter was called by President John Reid, Jr., for Tuesday afternoon at the Bohemian Club. The meeting was for the purpose of conferring with President D. E. Waid and the Board of Directors of The American Institute of Architects. President Reid called the meeting to order at 5 p. m.

The following members were present: W. B. Faville, Morris Bruce, J. S. Fairweather, Geo. A. Applegarth, Arthur Brown, Jr., Frank V. Mayo, Ernest Coxhead, Harris Allen, E. B. Bertz, Wm. C. Hays, J. Harry Blohme, John Galen Howard, John Reid, Jr., Edw. G. Bolles, James T. Narbett, James W. Reid, G. B. McDougall, Samuel L. Hyman, Frederick H. Meyer, E. J. Molera, Sylvain Schnaittacher, Rudolph Herold, J. R. Miller, John Bakewell, G. F. Ashley, J. J. Donovan, W. H. Crim, Jr., A. J. Evers.

The following Officers and Directors of the Institute were present: D. Everett Waid, C. C. Zantzinger, W. J. Sayward, F. Ellis Jackson, Abram Garfield, W. E. Fisher, Goldwin Goldsmith, E. C. Kemper, Sylvain Schnaittacher.

President Reid gave a short introductory address.

It was moved, seconded and carried that all business be laid on the table until the Directors meeting immediately before the January meeting.

President Reid turned the meeting over to President Waid of the Institute. Mr. Waid made a short address in which he asked for suggestions on Institute policies, Allied Architects Associations, Small Home Service Bureau and the A. I. A. Journal.

There was an open discussion of certain policies and Institute matters which did not call for definite action.

After the discussion President Waid returned the chair to President Reid of the Chapter.

There being no further business, the meeting adjourned.

Respectfully submitted,

Albert J. Evers, Secretary.

* * *

CONCERNING MEMBERSHIP

Some of the members of the Chapter have noted the varieties of membership listed in the recently published roster of members and have asked an explanation. The following gives the main facts.

There are at present three classes of regular memberships, in addition to various types of honorary and corresponding members.

The first and largest class is Full membership in the Institute, which entitles the holder to receive the Institute Journal and the various publications and communications which are sent out from Institute headquarters in Washington. Applications for this membership are sent to all members in the United States and it carries with it the privilege of holding office and voting on Institute matters. Those elected to the class of "Fellow" are necessarily full Institute members.

The second type of membership is Associateship in the Chapter. Associates are elected yearly by the Chapter for the Chapter and have the privilege of joining in discussions and voting only upon Chapter matters, as well as participating in Chapter committee work. These Associateships are limited by the Institute Constitution to a term of five years, after which time Associates shall apply for membership in the Institute. Failing to apply or having applied and failed of election, they will automatically forfeit membership and all rights vested therein.

The third class is called Chapter membership. These members are those who belonged to the Chapter prior to December 7, 1915, who are not Institute members but who, failing to become Institute members, will retain their present titles, status and other attainable rights. No further membership of this class will be created, however, and those existing will gradually disappear.

It is most desirable that all those in the Associate and Chapter membership classes should become full members of the Institute. There are privileges which you are entering and work for the profession in which you should be sharing. The Secretary will be glad to send you an application for Institute membership at your request.

* * *

GLADDING, McBEAN LUNCHEON

Gladding, McBean & Co. entertained at a buffet luncheon at the company salesrooms, San Francisco, December 31, in honor of San Francisco Chapter, A. I. A. The event was well attended and an interesting feature was the display of the studies made by Mr. J. K. Stanton during his recent European travels, with his collection of pottery and tile.

* * *

Kirk M. Reid of the engineering department National Lamp Works, General Electric Co., Nela Park, Cleveland, O., invites architects and others interested in Hotel Lighting to send for his company's new booklet on that subject. The booklet gives a distinct idea of modern practice in hotel illumination.

* * *

One of the most attractive and helpful handbooks on gas ranges for architects and builders that has been published has been issued by the American Stove Company, St. Louis, Mo. It is deserving of a place in the files of every architect.

PARK AVENUE, NEW YORK—*Looking northwest from Sixty-first Street*

American Face Brick *Leads the World*

NOWHERE else as here in America have the color possibilities of brick for beautiful wall designs been so highly developed. Traveled foreigners are astonished and delighted with the results.

A correspondent of the Manchester Guardian, in an article entitled "The City of Wonderful Heights" (August 14, 1925) thus gives his impressions:

"Discriminating people had never told me that New York had so much beauty. The famous silhouette of New York did not impress me [possibly because I saw it first in a Scotch mist] so much as some individual buildings, notably the Shelton Hotel, and the gay, delicate handsomeness of Park Avenue and Lexington Avenue, with their charming brickwork. The newer the buildings the better in this happy city. The combinations of marble or Indiana stone and brick are usually simple and effective.

PARK AVENUE, NEW YORK
Looking southwest from Sixty-sixth Street

The American architects seem to have given themselves to the study of brick with characteristic closeness and intelligence, and everywhere one came on new signs of their mastery of the subject.

"Owing to the millions of bricks required for these vast buildings the architects and brick makers find it economically possible to co-operate to produce particular kinds of bricks, and as the bricks have no structural office in these steel-framed cages all sorts of devices can be used to give variety and quality to the surface; passages of slightly projecting bricks, bricks with the joints scraped out at the front leaving the brick edge open, and other devices for an enrichment by shadow of the huge brick surface. In many of the new buildings the influence seems to be Bologna, particularly in the intersecting arches forming a cornice and the use of projecting bricks. The addition of gargoyles, cartouches, and other separate enrichments high up on the face of the building are usually in perfect scale, suggesting careful experiment with models.

VANDERBILT AVENUE, NEW YORK
Looking northward from Grand Central Station Viaduct

"The brick varies in color from an unsuccessful lemon white to deep red, with some particularly fine oatmeal tints in the later buildings that take the sunlight with a radiant sweetness. One had the ridiculous fancy about the Americans that after a generation of breakfast-food eaters the oats were now coming out in their architecture. In the clear, gay atmosphere of Manhattan these oatmeal palaces are delightful, even lovely at times, as they take the glow. [Why should our own new Regent Street not have been of brick?]"

THE SHELTON HOTEL
Arthur Loomis Harmon, Architect

EUROPE can show many fine examples of brickwork, but these in no way compare in the scope of color and texture with the varied product our manufacturers offer.

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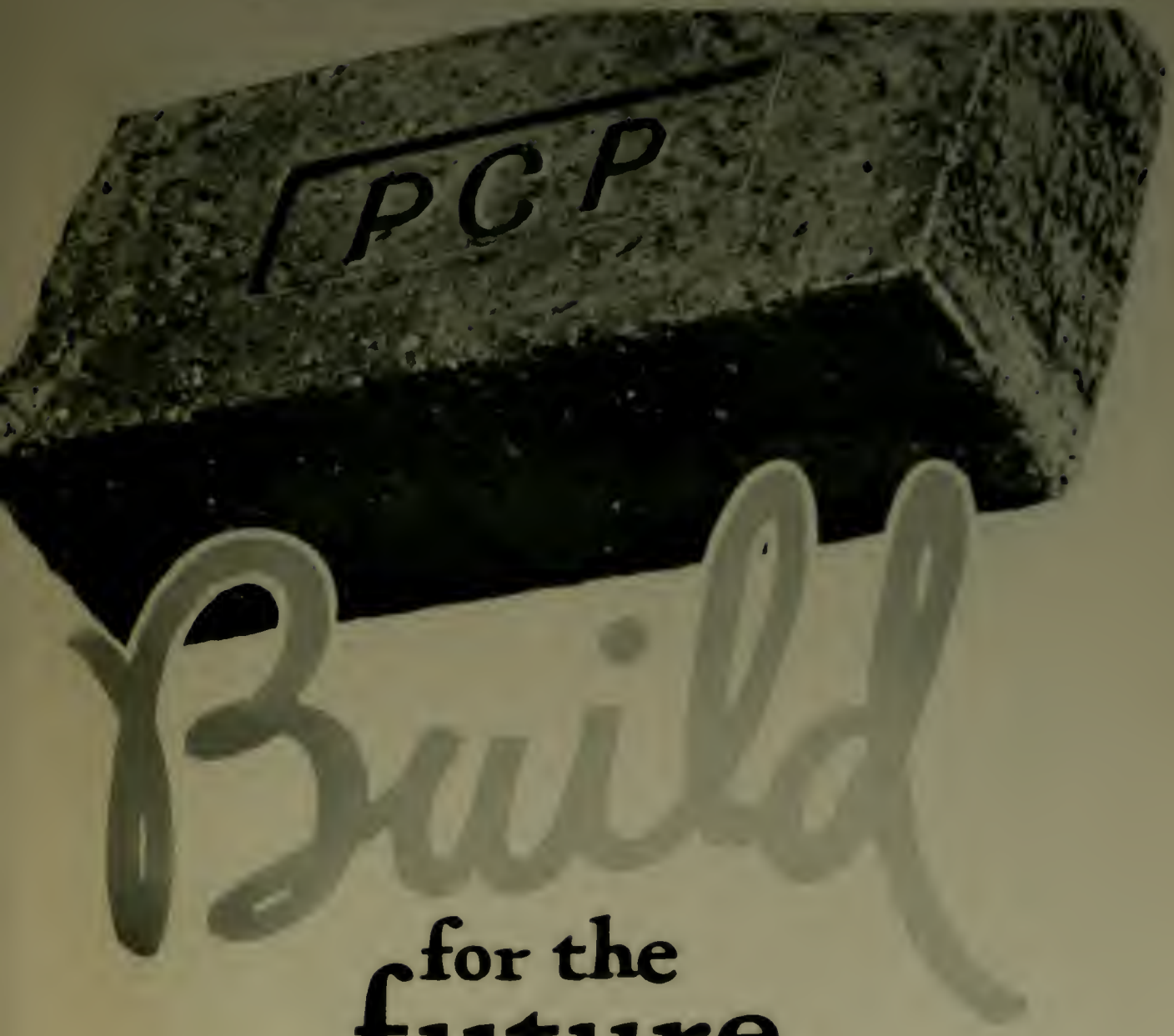

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See listing in Sweet's 1926 Architectural Catalog— Pages 2220-1 and 2116-7

Here are the Five Leading Types of Pacific Gas Heating Appliances— they ventilate while they heat.

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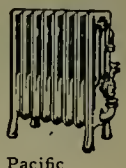

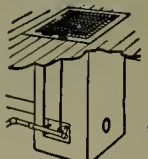

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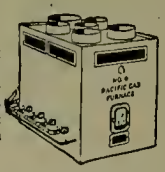
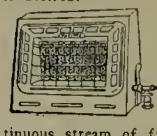
Installed in basement or recess and supplies heat through pipes to all rooms. Upstairs control. Automatic temperature regulation if desired.





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GOOD-BY, FLORIDA! HELLO, CALIFORNIA!

[BY MISS G. A. HARPER]

EDITOR'S NOTE: A year ago, or more, some notes were published, written by an Easterner, it seemed, who had spent a few days in Miami. He summed his impressions of the city by saying that the most out of the ordinary on the list of things that appealed to his sightseeing senses, was the sign "Miami, Gem of the Tropics". But a Miamian wrote declaring that he knew someone else who had spent more time in Miami and who could say that "Gem of the Tropics" was not the only thing Miami was. In view of the tremendous development now in progress in Florida, and the enormous amount of money being spent there, the following letter from one Florida resident may help those of the Miamian mind who would discover what was in Miss Harper's mind when she wrote that "Miami is a city of great possibilities". Miss Harper has been in California a number of years, and has accomplished great things as a promoter of community spirit and as a booster for the state. Her opinion, therefore, is worthy of consideration, and is of interest if for no other reason than that it gives one Californian's impression of a state that is continually in the public eye at the present time.

THE dyed-in-the-wool Florida realtor says that there never was a boom in Florida and that at this is the age of rapid transit, fifty to sixty years of development is being crowded into five years. The only difference is that gold-seekers of '49 blazed a trail, leaving ox-en bones to mark their passage, whereas on Florida's Dixie Highway, in place of bones, are found the scattered remnants of many cars of a certain well known make.

Pessimists may ask, "What has Miami to ship from its limited 18 foot deep harbor outside of tourists, mosquitoes and alligators, and why should they petition to change the name of the little town known as Mosquito Inlet when it is so obviously correct?" But, according to a recent speech of the Governor of Florida, the resort and playground facilities of the state are equal in value to the coal mines of Pennsylvania. The alligators keep in the background of the swamps, but in spite of being assured that there were no mosquitoes in many sections and that on account of the sea breezes they flew 20 miles a day, those we encountered had ceased to be interested in long-distance flights, or else they had completed their daily 20 miles and craved food.

One scarcely enters a garage in Florida before one hears a conversation like "Yes, he would not sell even for a big profit, so they are going to pay $40.00 rent a year for less than a five-year lease." The Pullman conductor said he bought a lot for $5,000 in Miami and now, three years later, has refused $25,000, having put up cheap flats out of which he receives $450 a month rent.

No one there seems to be worried and if one watches the mad mob pouring from trains and busses, seeking any kind of shelter for the night, it is possible to understand why inferior hotels dare ask such outrageous prices for the poorest rooms already inhabited by husky cockroaches. Twelve dollars a night for a room of the "bowl and pitcher" variety is often paid. No wonder it is said, "There are no hotels in Miami, only asylums!"

Some pay $250 to $500 for kitchenette apartments and for three-room apartments from $250 to $1,000. A single room with packing box furniture over a store or in an attic often brings $30 a week.

In spite of the congestion, thousands are rushing to get into Florida. The highways are jammed with enormous busses, private cars, houses on wheels, motorcycles and every kind of conveyance. There are trains that run on schedule, but most trains are from one to eleven hours late and it is not unusual for passenger trains to be set aside for freight trains to pass.

From the Spanish names, one would think this was California. Every California name seems to have a Florida namesake in some new subdivision. And while there is some that is good in new Florida building, there is much that looks suspiciously like it had been "adapted" from California, by copying. Many of the successful California operators are now in Florida, running huge busses full of prospective purchasers from many states.

The old residents regret the loss of their quiet and peaceful days before the subdividers arrived on the scene and wrecked it; the great cities will not create natural growth for identical conditions. Consequently there is a movement to check the so-called booster trading. Sometimes there will be eight to ten deposits per lot, each depositor waiting for an advance before the second payment is due, and the original "booster" deposited has made an abnormal profit on the property of someone else.

Whether or not values are stable, it is stated that the New York Stock Exchange sold as one issue a $15,000,000 bond issue for double-tracking in Florida. Whether one hails from California can find delight in Florida as a whole, there is no denying that the scenery is all subtropical. Many Florida people tell Californians that

their beautiful gulf climate offset their lack of diversified scenery, mountains and hills. They remind you frequently of their close proximity to New York, and point out that the tired business man can be fishing in semi-tropical waters 48 hours after he leaves the city.

There is no doubt that California may learn some lessons in cooperation from Florida. The big operators say they are making Florida values substantial by offering inducements to those seeking factory sites and to capitalists who will utilize the state's resources in giving employment to the masses. They declare Florida will be the world's sugarbowl and assert that Ford's prospective activities, the better roads, the double-track railroad, the new harbor facilities and the draining of the swamps will all contribute to maintain values.

To prove that they are "getting away with it," the visitor is shown lovely, wooded islands. These are planted usually with Australian pine as it grows six to eight feet a year, making beautiful, lacy hedges. We are told that the purchasers of these islands were taken out in motor boats and shown the spot in the water where their future homes would be. Certainly, many people like Florida in spite of the fact that books mold, and woolens or clothes have to be sent frequently to the tailors to remove the growth of fungi, while cockroaches, snakes and mosquitoes are plentiful.

But the Florida operators and people do appreciate the value of cooperation and the value of advertising.

The restrictions in most of the subdivisions require houses from $3,500 up. Many are of the Mediterranean type, although the Spanish influence is predominant. One of the "Mediterranean" dwellings we saw was a bright,

(continued on page 48)

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"NEW FREEDOM" IN ARCHITECTURE

space and areas. Here is a climate which encourages departure from the compact and formal. A study of this issue discloses how well they are taking advantage constructively of the privileges that the State affords and permissible, too, because of its expanse and climate.

Another matter which is decidedly gratifying is the increasing number of able architects, both old and young in the profession and practice, who are directing their activities towards school architecture. For a time there may be errors of commission and omission but it drives it home along with the information and data available today for research and study, before the new student in this work is versed like the old timer and from it will come new thought, new conceptions, a little more daring and a loveliness in expression both in design and use of materials that will charm and delight to those landmarks which are destined to grace town and country for many years.

The hard shell, tight lipped technician is out of place with this new spirit—may I say new era—although developments in school architecture are occurring so rapidly almost every year or every two years are epochs in themselves. To be sure, we must follow the technician and the matter of minute detail and exactitude in requirements, but once they have been acquired, like the technique of music, should we not go on to the variations and freedom in action and personal expression as in speech and music in order that what we do is executed practically, economically and correctly and yet gracefully and in good taste?

That is the impression that this issue bequeathes, namely, that the architects responsible for this work have acquired the technique of school hygiene and with that as their guide they have departed from the old roads of travel and have found new ways, modes and forms more pleasing.

Observe from the illustrations the pleasant results in the landscape treatment of the grounds in lawns, shrubs and trees. While the illustrations do not fully convey the color schemes and their harmony, yet there is sufficient of the texture evident in the photographs to enable one to visualize to his own delight how far the architect has achieved in consummation of his problem.

The people of the State have been generous to Education. Great sums of money have been provided for educational buildings and equipment and the tendency is for more to follow and of greater proportions and I think this generosity is largely due to what has been accomplished by the architects in the executed work. A pride in attainment and a sense of intimate possession has permeated the minds of the people and they are accordingly generous to Education. Isn't this selling education for enriched citizenship and selling it by the most tangible means possible? That seems an excellent reason why a fellow architect should feel a sense of pride in the achievements and accomplishments of his confreres working along the same lines.

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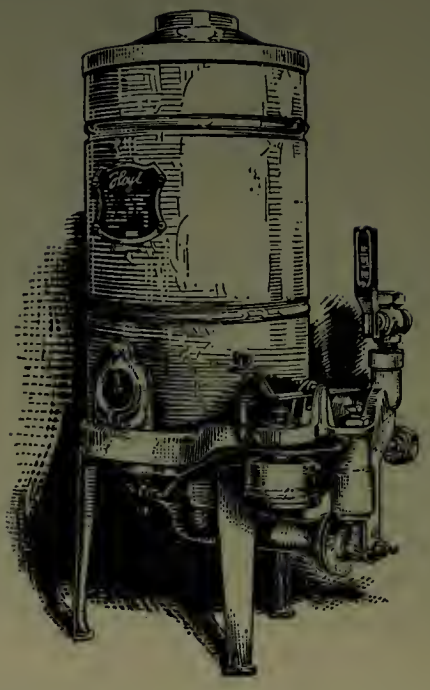

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See 20th Edition, Sweet's Architectural Catalog, page 1860.

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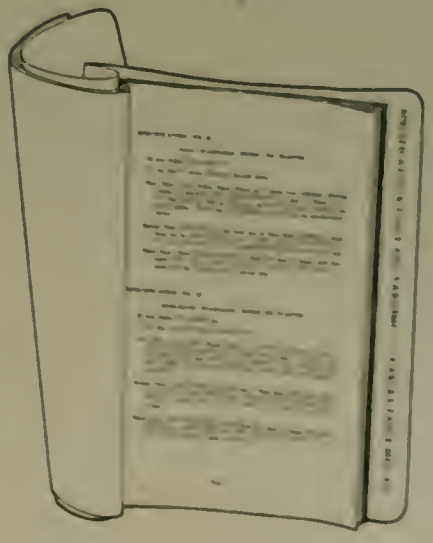

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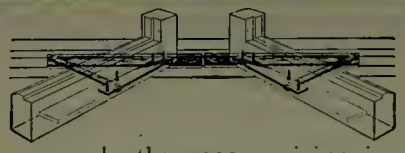

THE fact that **WHITCO** takes the place of both butts and adjusters and holds the sash in any position **WHITCO** insures a better installation, but being entirely concealed, **WHITCO** makes it possible to place the screens much closer to the sash than when butts and adjusters are used—thus economizing jamb space. In the case of single sash and pairs of sash, the screens may be hinged to swing in, either at side or top, or double-sliding, vertically. With multiple sash in wide openings without mullions, the screens may be hinged to swing in, or arranged to slide horizontally, as illustrated. The screen frames may be wood or metal as desired.

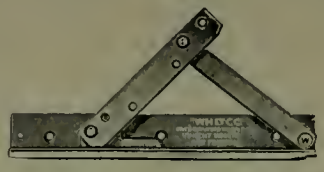

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Fig. 21

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BUTTRESS PLASTER LATH

GOOD-BY, FLORIDA! HELLO, CALIFORNIA!

[Continued from page 45]

greenish blue with irregular gold balls, dotted here and there. Perhaps it was a pawnbroker's conception of a Mediterranean villa.

Does it pay to give people a free ride of hundreds of miles to sell them real estate? It must or they could not afford to put $15,000,000 in harbor development, a half-million-dollar clubhouse with a glass floor beneath which varicolored lights play, a roof that rolls off with a sound like distant thunder, letting in the tropical moonlight, a casino with a vast pool and an arch entering the ocean, miles of board walks, boulevards a hundred feet wide, a golf course lighted by electricity and many equally amazing innovations.

Everyone says values are stable. But is this believed by the New Jersey tailor, for instance, who just sold his hotel for $170,000 at 100% profit or the Nebraska contractor who made a profit of $30,000 on a quick turnover of his $200,000 apartment house? Their money is said to be tucked away in their home town banks while they say they are waiting to build until they can get materials more easily and to give boom prices a chance to catch up with the great tourist influx.

Yes, Florida is drawing people from all over the world, but that there are some who believe the drawbacks offset the advantages is evidenced by the sign on the automobile of a tourist returning in the hot season who had painted on his car in letters for all the world to see: "I may go to hell, but never again to Florida."

Our trip was interesting, of course, but California never looked so good as at the end of it.

* * *

Harry Kenneth Vaughn, architect, announces his removal from 736 S. Flower St. to 2512 W. Seventh St., Los Angeles.

Byron Jackson Fire Pumps win Underwriters approval

The National Board of Underwriters has approved the Byron Jackson 500, 750 and 1000 Gallon Underwriters Fire Pump.

This approval by the National Board of Underwriters is of particular significance to the purchasers of such pumps in the West as it makes the Byron Jackson Pump Mfg. Co. the only manufacturer of approved fire pumps on the Pacific Coast. For the first time purchasers now have the advantage of local service after installation, eliminating tedious and costly delays.

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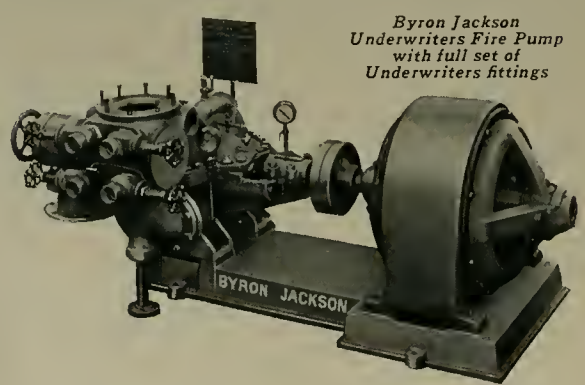

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VOLUME XXIX SAN FRANCISCO AND LOS ANGELES FEBRUARY, 1916 NUMBER TWO

LONDON—DECEMBER—AN IMPRESSION

[BY WILLIAM M. CLARKE]

EDITOR'S NOTE—This is the first of a series of articles on Architecture in Europe by Mr. Clarke, well known architect, who recently returned from an extension tour abroad as a special representative of the Los Angeles Pacific Brick Company.

A DUN GRAY SKY, the sun an apricot disc hanging low above the Monument. To the left the beautiful spire by Gibbs, of Saint Martins in the Fields, seen between the columns of the National Gallery. Across the square and in the hazy distance loom the towers of the House of Parliament, all softened by the silver gray mist.

Westminster Bridge, the river, now lighted by the sun escaping for a moment from behind a bank of clouds, is transformed into a magic stream of molten gold, with the shipping in purple silhouette, a subject that cannot be described in words and could only be interpreted by the brush of Turner.

The Embankment sweeping in a graceful curve towards Blackfriars Bridge, wheeling gulls in seemingly never-ending flight, and faintly outlined in the distance the beautiful dome of St. Paul's.

As we pass along New Bridge street, we chance to glance down a narrow passage, Brides Lane, and there, at the end standing clearly against the gray of the sky, Saint Brides, one of Wren's finest examples. We make our way down the lane and around the church through an arched passage into Salisbury Square to obtain another view of this masterpiece, and then hunt out other points of vantage along Fleet street.

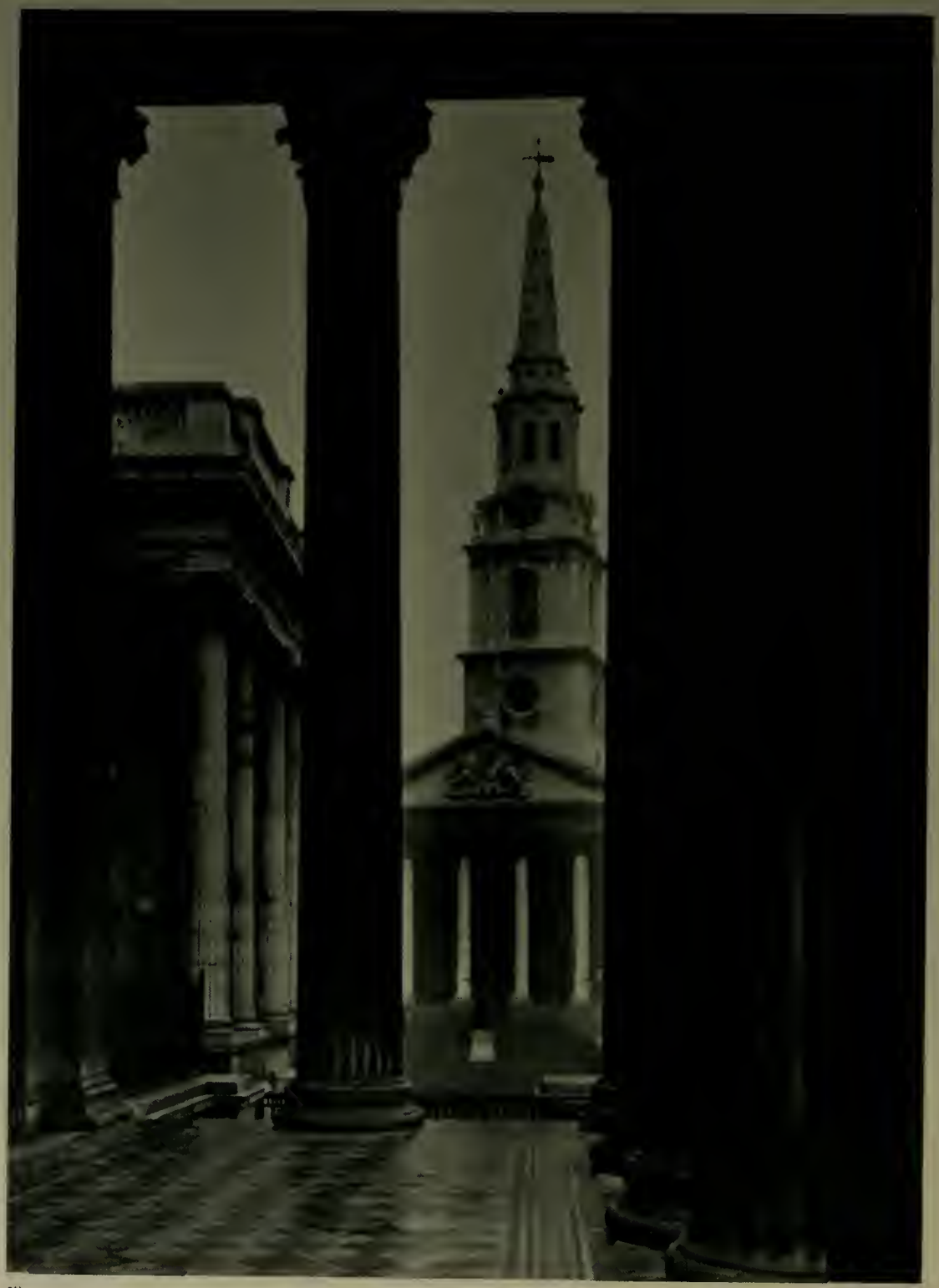
One cannot but regret that this gem should be so encroached upon by other buildings that it is almost impossible to obtain point of view from which a comprehensive grasp of the entire mass can be obtained, and in fact this difficulty surrounds nearly all of Wren's work. How much more fitting it seems from the viewpoint of an architect that these encroaching buildings should be removed instead of eighteen of these works of Wren, as is being strongly advocated, the arguments being that as there are thirty-five of these churches and that as the land upon which the eighteen stand is so extremely valuable for commercial purposes, that they should be removed.

An American upon hearing this can not help but feel that we who are charged with being so very commercial in our viewpoint would certainly hesitate before we would destroy these beautiful examples of architecture. What a pity it is that if these churches are demolished that it is not practical for them to be reerected upon some other site. A strong counter influence is at work, and there is hope that many of the condemned will be saved.

Wren's city churches are a never-failing source of delight to one interested in architecture. While his problem was in most cases basically the same, he was invariably confronted with an irregular outline to his site and it is very interesting to study the manner in which he surmounted the difficulties imposed. In cases where the exterior, on account of surrounding buildings, would not show to advantage, he stressed the interior and in most cases where display could be made to advantage upon the elevations the interiors were treated in a more simple manner. In nearly all cases, however, the spire was the crowning glory of the design, and out of the great number that he erected no two are alike, varying from the lead-covered spire of Saint Martins, Ludgate, to the ornate stone steeple of Saint Mary-le-Bow in Cheapside, to the dignified and stately mass of Saint Paul's—and truly indicate the marvelous versatility of the man—when one considers that several of these churches were under course of construction during the period when the cathedral was building, it makes the wonder all the greater. Each one different from the other, yet all architectural gems, and well worthy of careful and individual study.

What a quaint charm one finds in the streets and byways of old London, all outlines so softened and subdued at this time of the year. Odd bits of architecture when you least expect to find them. Down a narrow, crooked passage, through a low arched opening into a tiny square with an old doorway at one side, the last vestige of a once pretentious building, along another street, a bit of old half timber crowded in between modern work. In St. Anne's Lane, a little

(Continued on page 4)



Illustrating "London—December—An Impression."

SAINT MARTINS IN THE FIELDS—BETWEEN THE COLUMNS OF THE NATIONAL GALLERY

Illustrating "London Impressions in Perspective"

BRIDES LANE — AND SAINT BRIDES — ONE OF WREN'S FINEST STEEPLES

Responsibility

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NEW SCHOOLS—NEW WINDOW-CONSCIOUSNESS

[by George F. Goodhue]

THE advances which have been made in school design during the past few years have nurtured in the minds of those who plan schools a keener, greater window-consciousness. Architecturally as well as practically speaking, school windows are receiving more consideration in California than ever before—consideration that extends beyond mere appearance to durability of materials, efficiency of operation, maximum lighting and ventilating capacity, and ease of handling.

To this growing knowledge of fenestration the steel window industry has been a generous contributor, and has led the way in the adaptation of window design to building architecture and light and ventilation requirements. Three distinct types of window for school buildings have been developed—the reversible, the counter-balanced, and the horizontally pivoted—each fulfilling a mission of its own.

All three types possess in equal measure the recognized advantages of steel windows, which include maximum glass area for the masonry opening size, freedom from warping or sticking, adequate ventilation and easy control. Such differences as there are among the three types arise from the general design and the arrangement of ventilators, corresponding to the sash of wood windows.

The type most generally used in California schools is the reversible, and this is really divided into two classes, designated, for convenience, "Type A" and "Type B." The former has large panes and few muntins, generally so located as to form a border of glass all around the large central portion, which may or may not be divided horizontally. The muntins, being of rolled steel, are trim, narrow lines that blend beautifully with any surroundings. This is the type of window to be preferred for severely plain exteriors.

Excellent ventilation is provided by the "Type A" window, as it is easily adjusted to any desired size of opening. The ease with which the ventilators are controlled means less expenditure of energy by the teacher whose responsibility it is to look after the comfort of her pupils.

An ingenious mechanism of the simplest sort is responsible for the perfect control of the sash. The large ventilators are attached at their upper corners by pivoting on shoes which slide in channels in the vertical muntins. These sliding shoes remain in the plane of the window and make the sash slide in such a way as to reverse themselves. This reversing process, from which the window gets its type designation, presents the exterior face of the ventilator or sash to a window-cleaner on the inside, making it a simple matter to wash the glass. At the same time ample opening is formed to permit one to reach out and polish the fixed panes.

The other member of the reversible family, the "Type B" window, appears to be a favorite with California school architects, and has been used in three schools in Oakland alone—the Columbia Park, Crocker Highland, and Prescott buildings. The McKinley School, at Stockton, has similar fenestration. Incidentally, the Detroit Steel Products Co. has established a Pacific Coast factory at Oakland, Calif., for the manufacture of steel windows exclusively.

In general, it can be said that reversible windows of this type are particularly well adapted for buildings of the more ornate sort, with stone or terracotta trim, for "Type B" windows are cut up into 12 in. by 18 in. or 14 in. by 20 in. lights. The ventilators operate in the same manner as those of "Type A"—on sliding shoes, with a self-reversing action—and are as easily cleaned from the inside of the building.

The small lights make this window economical to maintain, as broken panes can be replaced at slight expense. Moreover, it is available in styles which provide a super-vent ventilation, a fact which especially recommends it for use in open-air schools. Also, reversible windows close just as tightly as weather conditions may demand, being clamped shut by a camming latch. In case sunlight enters too strongly at certain hours of the day, shading is a simple matter, for the out-swinging ventilators offer no interference with shades.

If taste or circumstance call for steel-window advantages with wood-window appearance, the counter-balanced steel window is the answer. As its name indicates, the two vertically sliding sash are balanced against each other, as the lower one is raised, the upper one is lowered, until the upper and lower edges of both coincide. Ventilation of air is then secured through two openings, one near the top and the other at the bottom.

Flexibility in the arrangement of vertical muntins (no horizontal bars other than the framing and sash sections are used) is one of the architectural advantages of this type. One, two or three vertical muntins may be incorporated in a sash of a given size. As the number of muntins is increased, with consequent narrowing of the panes of glass, the impression of building height is strengthened, the fewer the muntins and the wider the individual lights, the greater the apparent width. This is fundamentally a window for severe, classic architecture.

The counter-balanced window must be closed from the outside. Whatever advantages it possesses over the reversible type lie in the simplicity of its hardware and the greater ruggedness of its operating mechanism, with a resultant lower upkeep cost.

Similar in appearance to "Type B" reversible windows, yet with ventilation being differently, the horizontally pivoted ventilator window finds its largest field of usefulness in libraries and auditoriums, as well as in manual training and shop instruction buildings. In this window the ventilator or sash is pivoted horizontally, so that the lower half extends outward and the upper half inward when opened.

This window is easily handled, although it lacks the

Photographs by Gabriel Moulin.

PARKSIDE SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

Photograph by George Meyer

COMMODORE STOCKTON SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

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COMMODORE STOCKTON SCHOOL, SAN FRANCISCO. JOHN REID, JR., ARCHITECT

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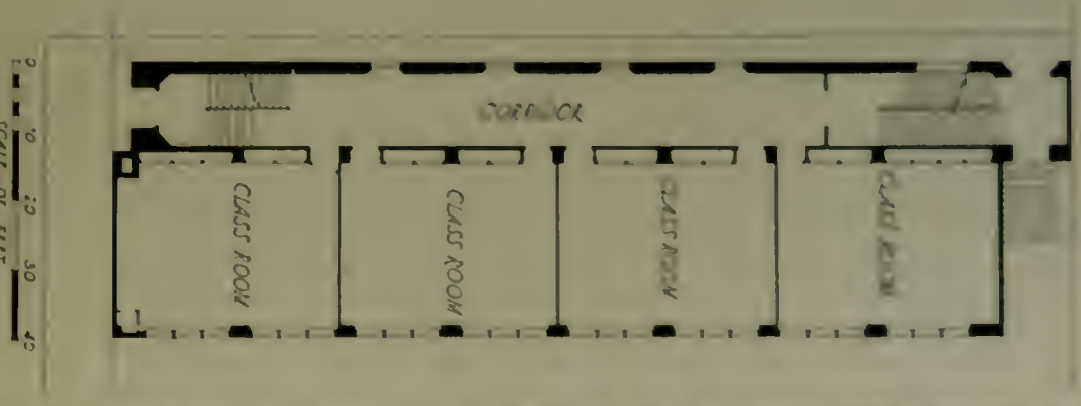

ABOVE—COMMODORE STOCKTON SCHOOL, SAN FRANCISCO. BELOW—PLANS, [illegible]
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FRANCISCO SCHOOL, SAN FRANCISCO, CALIFORNIA — JOHN REID, JR., ARCHITECT

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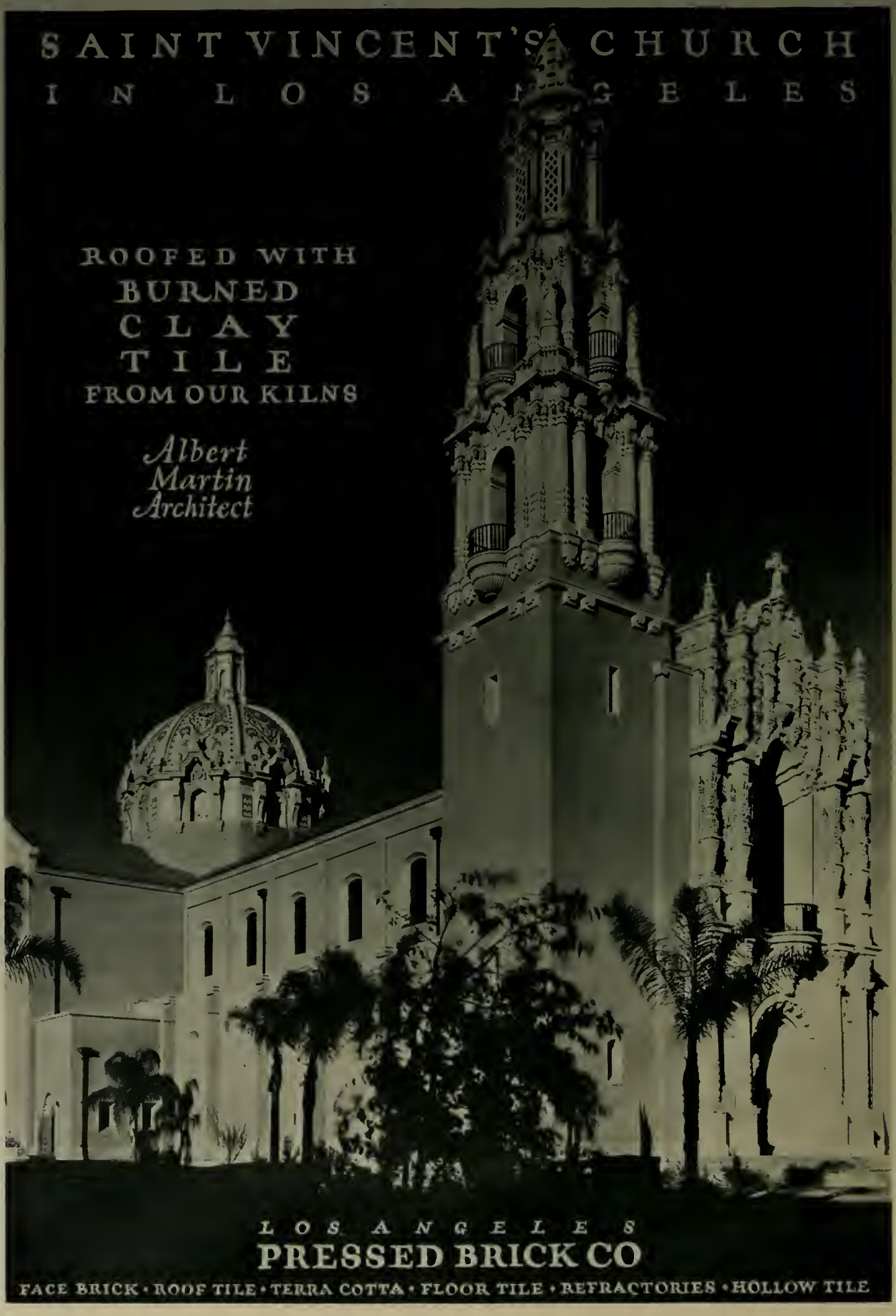
ABOVE—STUDY, MISSION HIGH SCHOOL, SAN FRANCISCO; BELOW—STUDY, DUDLEY STONE SCHOOL, SAN FRANCISCO.
JOHN REID, JR., ARCHITECT

HIGH SCHOOL OF COMMERCE, SAN FRANCISCO JOHN REID, JR., ARCHITECT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ABOVE—ALAMO SCHOOL, SAN FRANCISCO J. R. MILLER AND T. L. PFLUEGER, ARCHITECTS; BELOW—ENTRANCE TO LE CONTE SCHOOL, SAN FRANCISCO JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

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ABOVE—ST. MARY'S COLLEGE, BELOW—PLAN, ST. MARY'S COLLEGE, OAKLAND, CALIFORNIA
JOHN J. DONOVAN, ARCHITECT

At the left—the new Medico-Dental Building at Eighth and Francisco Streets, Los Angeles; Walker and Eisen, Architects, and William Simpson Construction Co., Contractors. At the right—the new Textile Center Building at Eighth and Maple, Los Angeles; Douglas Lee, Architect, Andrew Seabloom, Contractor. Both of these beautiful buildings used special selections of Pacific Clay Face Brick.

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· EDITORIAL ·

A Uniform Building Code

PROGRESS toward a uniform building code for the Pacific Coast is definite and encouraging. Such a code has been under preparation for some time by the central section of the Building Inspectors' Conference, and has been amended in accordance with suggestions from the South. After consideration by Northern officials, it will be put into final shape at a general conference, then submitted for approval to the various States and cities.

At present no two codes are alike. Moreover, it is next to impossible to keep up with the changes that are being made, here, there, everywhere. It does not take the genius of a Hoover to realize the gain in time, money and effort which standardization will bring about. Certainly architects will hail a uniform code with relief, and, to hardly a less extent, the producers of building materials.

• • •

The Architect's Responsibility

LAYMEN generally, and architects perhaps too frequently, fail to realize the responsibility which a professional man owes to the public. All architects of standing realize their obligation to their clients, and to the building industry as judges and arbitrators, but there is a larger obligation which is just as binding upon every architect. In a recent address to the Royal Institute, Dr. Raymond Unwin, F. R. I. B. A., brought out one phase of this responsibility so clearly that American architects would do well to consider these words of our English brother:

"If there is even a measure of truth in my view that this approach to architecture from the dwelling is best for the architect, and that the interest and appreciation of the people can best be stirred in their home whence it will spread in widening areas until it embraces the whole town, then I suggest that in our architectural training greater emphasis might be laid on this work. Let every student study the life of the home and learn to plan and design the small house thoroughly, let him follow this with some study of the combination of small houses into buildings composed of two, three, four or more dwellings, and the further combining of these larger units both in plan and elevation into more extensive groups, developing by the arrangement architectural relations and unity, in harmony with the contours or other features of the ground. This affords a truly fascinating field of design which few have yet explored, and fewer mastered. From this he will proceed to the development of sites and their relation to the town plan, when in due course he comes to exercises in monumental design he will at least have some idea of their place in the city, and the background against which they should stand. Incidentally, as our schools must turn out many architects whose opportunities for monumental work will be long in coming, and some whom gifts do not qualify for such work, we shall at least have trained numbers of men better qualified to occupy that always humble field of house building and site planning which offers ample scope for men of very varying talents.

"Finally, we must not forget that, be we artists or be we practical men, we are citizens of our town or village, and to the extent that we are specially qualified to judge in such matters, are the more responsible as trustees for posterity that our city is handed down to them with its treasures intact and its beauty preserved or restored. Therefore let us get together as many opportunities as our local circumstances. Our president made an admirable suggestion in his address which will put many places in the town or site planning.

"From the high average of work resulting I judge the arrangement to have no small educational value for the architects, as it certainly confers much benefit on the city. There are many ways in which the influence of the architect may extend. The first and the one most under our control is a thorough knowledge of the work and what is required. That is not all, but it is our part, and I say to the younger architects and the students it may well to qualify that you can do this work sufficiently well; there is today a better chance than has existed for many a year, that the opportunity to work towards the improvement of the homes and the beautifying of the city will come to those who are ready for it. For it can hardly be doubted that we are entering a period of planning and consolidation of work in many spheres, a period when I believe the architect and the designer will have an opportunity to strike out from the eddies into the main stream of life and play a more important and a more worthy part than they have often played in the recent past."

• • •

Adequate Inspection

FOR some time efforts have been made by architects' and engineers' associations to secure an increase in the number—and ability—of building inspectors in our growing cities. Whatever the cause, whether it be "politics" or a sincere desire for economy in public administration, there has been little or no response to these efforts.

Two recent calamities are the direct result of this short-sighted policy. In San Francisco, a building wall fell over and in Pasadena, a temporary grandstand collapsed, bringing in each case, death and suffering to human beings.

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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Harris Allen, Vice President

Albert J. Evers, Sec.-Treas.

DIRECTORS

J. S. Fairweather, three years

W. C. Hays, three years

Earle B. Bertz, two years

Wm. G. Corlett, two years

George W. Kelham, one year

Arthur Brown, one year

NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, February 16, 1926, at 6:30 p. m., at the new quarters of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

The regular meeting of The American Institute of Architects San Francisco Chapter was held on Tuesday evening, January 19, 1926, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street. The meeting was called to order at 7:45 p. m., President John Reid, Jr., in the chair.

The following members were present: Stanton D. Willard, Earle B. Bertz, Sylvain Schnaittacher, Albert Schroepfer, E. H. Hildebrand, Frederick H. Reimers, Morris M. Bruce, William Mooser, John Reid, Jr., John Galen Howard, Harris Allen, Henry T. Howard, P. J. Herold, Frederick H. Meyer, Chas. F. Maury, Albert J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

The Secretary reported that the financial report of the visit of Institute Directors could not be completed until all the bills were received.

REPORTS OF STANDING COMMITTEES

Chairman Frederick H. Meyer reported for the Committee on Legislation and Building Laws chiefly regarding the recommendations to the Board of Public Works of San Francisco regarding the changes in organization of the Building Department. The Committee cooperated in this work with representatives from the American Society of Civil Engineers, the American Association of Engineers, The Builders' Exchange and the Industrial Association of San Francisco.

Moved, seconded and carried that the committee be tendered a vote of thanks and that the report be received and placed on file.

Chairman Harris Allen of the Committee on Public Information and Entertainment reported that he had submitted articles for the Builders' Exchange Journal.

GENERAL BUSINESS

Regional Director Schnaittacher reported on the question of Institute policies regarding the Small House Service Bureau, the Association of Architects and the Institute Journal. It was tentatively decided to obtain Chapter opinion by means of a questionnaire.

Mr. Harris Allen read a digest of the Santa Barbara Community Arts Association Report on the Small House Problem.

Moved, seconded and carried that the digest be laid on the table until the next meeting.

The renewal of membership in the National Fire Protection Association was brought up for discussion. It was recommended by the Executive Committee that membership be dropped.

The question of quarters with the San Francisco Architectural Club was brought up, rent to be $25 per month with privileges of holding meetings and using rooms.

Moved, seconded and carried that the Chapter join with the S. F. A. C.

Request of the Regional Plan Association for endorsement was brought before the meeting.

Moved, seconded and carried that the Secretary draw up and send a letter of endorsement to the Regional Plan Association.

There was some discussion of the preservation of the Exposition Fine Arts Palace. Mr. Frederick Meyer explained methods proposed and the expense of this preservation.

After some discussion, it was moved, seconded and carried that a committee be appointed to ascertain conditions of the Civic Center Plan and report to the Chapter their findings.

Question regarding the signature of plans by architects or engineers when submitting plans for permit was brought up. No action was taken. Discussion to be carried on at the next meeting.

Mr. Hildebrand read a resolution on the death of Mr. August Headman on August 9. It was moved, seconded and carried that the resolution be spread upon the minutes.

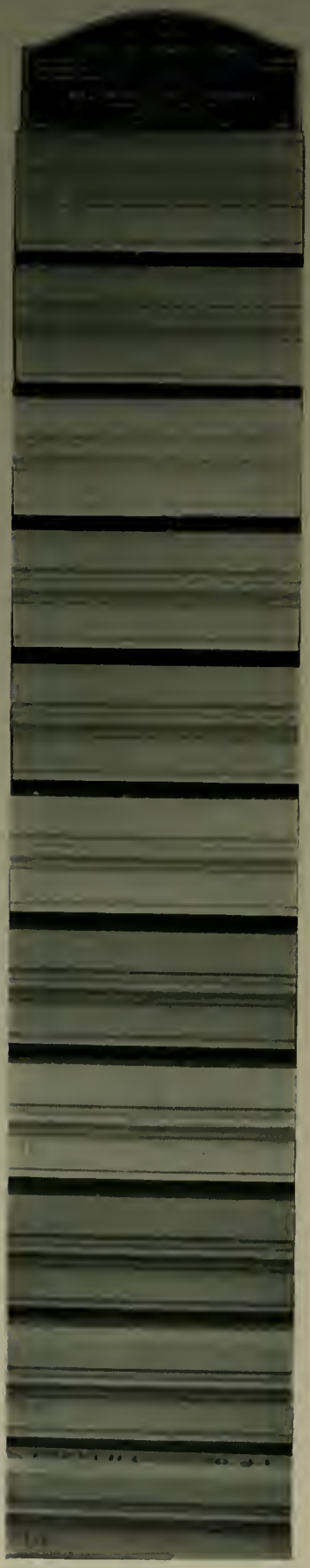
August G. Headman, born April 11, 1883, elected to the San Francisco Chapter A. I. A. November 18, 1909, admitted to the Institute May, 1916, died October 28, 1925.

In the passing of Mr. August G. Headman at the age of 42 on October 28, 1925, the San Francisco Chapter of The American Institute of Architects and the profession of Architecture has lost a man of unusual capacity in his chosen profession.

He was taken from his work in his prime and died when manhood's morning almost touched noon and while the shadows still were falling far towards the west.

As a young man, Mr. Headman was full of ambition and enthusiasm and this youthful enthusiasm never left him. After receiving his education in the San Francisco Public Schools, he entered the profession at the age of 16 as a student draftsman through the offices of Salfield and Kohlberg and Havens and Toepke. In the evenings attending the Mechanics' Institute Art Classes, the Hopkins Art Institute and the Humboldt Evening Technical School. Recognizing the need for a greater architectural training among the student draftsmen, he organized the San Francisco

(continued on page 2)



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A BRIEF HISTORY OF BRICK

[By John Lewis Bruce]

BEFORE Babylon became the holy city of Western Asia—before the building of the pyramids—before the Israelites knew bondage in Egypt—before all these things, there was brick! To trace back to the origin of brickmaking is impossible. The quest leads one beyond points where history becomes only semi-authentic, then purely conjecture. However, it is a well-authenticated fact that burnt bricks were made by the Babylonians more than 6000 years ago. The site of the ancient city of Babylon is still marked by huge mounds of brick—the ruins of its great walls, towers and palaces. This would indicate that the city was predominantly of brick construction, for these great quantities of still-serviceable brick remain after their number has been depleted by centuries by the custom of utilizing the brick of early times in the construction of modern towns in the surrounding country.

The Chinese claim extreme antiquity for their clay industries. But it is highly probable that the knowledge of brickmaking traveled eastward from Babylonia across the whole of Asia. It is generally believed that the art of making glazed brick, so highly developed afterwards by the Chinese, found its way across Asia from the west—through Persia and northern India to China. The Great Wall of China was constructed partly of brick, both burnt and unburnt, but it was built at a comparatively late period (210 B. C.). There is nothing to show that the Chinese had any knowledge of burnt brick at the time the art was flourishing in Babylon.

Brickmaking formed the chief occupation of the Israelites during their bondage in Egypt, but in this case the bricks were probably sundried only, and not burnt. These bricks were made of a mixture of clay and chopped straw or reed, worked into a stiff paste with the addition of water. The clay was the river mud from the banks of the Nile, and as this had not sufficient cohesion in itself, the chopped straw or reed was added as a binding material. The addition of such substances increases the plasticity of wet clay, especially if the mixture is allowed to stand for some days before being used. These sundried bricks, or "adobes," are still made, as of old, on the banks of the Nile. The method employed is as follows: A shallow pit or bed is prepared, into which are thrown the mud, chopped straw and water in suitable proportion. The whole mass is then trampled upon until it is thoroughly mixed and of the proper consistency. It is then shaped, by hand or in molds, and the bricks exposed to the heat of the sun.

Historians make mention of three kinds of bricks being made by the Greeks, but there are no indications of the widespread use of any of the three types. The walls of Athens on the side toward Mount Hymettus were the most important brick structures of ancient Greece.

The Romans became masters of the brickmaker's art, having probably acquired the greater part of their knowledge in the East during their occupation of Egypt and Greece. They revived and extended the manufacture of bricks at about the beginning of the Christian era, exercising great care in the selection and preparation of their clays, and introducing the method of burning brick in kilns. They carried these methods throughout western Europe, and there is abundant evidence that they manufactured kiln-burned bricks extensively in Germany and in Britain.

The art of brickmaking appears to have been lost in Britain with the withdrawal of the Romans. It is doubtful if any burnt bricks were again manufactured there until the thirteenth century. Such bricks as were used during this protracted interval were taken from the remains of Roman buildings—as at Colchester and St. Albans Abbey. One of the earliest existing brick buildings erected after the revival of brickmaking in England is Little Wenham Hall, in Suffolk, built about A. D. 1270. It was not until the fifteenth century that brick again came into general use.

The first brick building in the United States possessed on Manhattan Island in the year of 1633 by a governor of the Dutch West India Company. The bricks used in this building were made in Holland, where the industry had long before reached a stage of great excellence. For many years bricks were imported to America from Holland and from England. Bricks were also manufactured in Massachusetts about 1629, at New Haven, Connecticut. The industry spread slowly through the New England States—for many years the home-made article being inferior to bricks imported from Europe.

The history of the use of brick in America is an interesting one, and at the same time a history replete with sorrow. The reason for this is that in almost every instance where brick predominates in an American city as a choice of building material, that city has suffered a great conflagration before awakening to the necessity for substantial construction. Philadelphia is an exception to this rule. Still, even in the case of that city, the present-day attitude which dictated the almost universal use of brick may be traced to a great fire. Very fresh in the memory of Philadelphia's early settlers was the recollection of London's fire catastrophe of 1666. In the case of Chicago, an outstanding brick city, her lessons were learned at first hand. The Chicago fire of 1871 assumed the proportions of a holocaust. Then came drastic and effective fire-limit restrictions, and Chicago has suffered no considerable fire losses since. This story of great conflagrations being followed by safe and sane building regulations has been told many, many times in the history of this country.

The burning or firing of bricks is the most important factor in their production. Their strength, artistic hardness and durability depend very largely upon the character and degree of firing to which they have been subjected. The action of the heat brings about chemical decompositions and recombinations which entirely alter the physical character of the dry clay. Years of continued experimentation have brought about processes of manufacture which leave little, if any, room for improvement. Today, burning temperature ranges from 900 degrees Centigrade, to 1250 degrees Centigrade. Such highly intense heat produces bricks which are absolutely impervious to disintegration brought about by the passage of time as almost every other substance known to science. All elements susceptible to natural deterioration, which, in the main, is always atmospheric, have been consumed by fire in the making of the product. Brick is far more durable than granite or any other stone used in building construction.

In California brick is fast coming into popular favor for general residential purposes. There are very special reasons for this. First, architects have found that brick lends much grace and beauty to the Mediterranean types of homes, which, as we all know, include the Italian and Spanish. And again, because of the great popularity which the use of extreme kiln-run brick has achieved.

Extreme kiln-run brick is the term that for years has been applied to bricks that take on the deeper shades in the process of burning. Such bricks range in colors from

(Continued on page 47)

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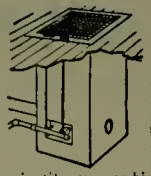

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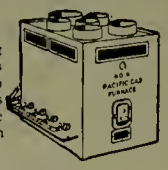

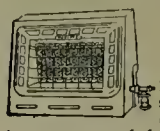

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LONDON—DECEMBER—AN IMPRESSION

triangle of land, three or four graves with moss-covered headstones, and so on, and on—it is all like a journey of exploration. If these old buildings could but speak, what tales they could tell! The very names of the streets have an appeal. Paternoster Row, Ave Mary Lane, Creed Lane, Deans Court, all suggested an ecclesiastical character. While Poultry, Fish street and Bread street indicate vicinities taken over by merchants in the respective lines. The two districts in which the Jews were permitted to reside still retain the names of the Old Jewry and Jewin street and thus it is with nearly every street name in London. If one will but take the time to trace it through, there will be found an historic reason for the name.

One often hears that London is lacking in color, that she is dingy and dull, but today, and it is December, she is full of color. True, it is not the color that one finds under conditions of bright sunlight with the resulting brilliant highlights and deep shadows, for here everything is softened by the low-hanging mist that imparts an opalescent tone over all. While the general hue is gray, it is a wonderful combination of grays changing constantly and relieved by dashes of bright color. As twilight falls and night comes on you may chance to glance down some side street and see the flare of torches lighting up the barrows of hucksters, piled high with green and red and amber of their wares, and all set off against the deep velvety black; or on the more traveled ways the shop lights casting their golden reflections from the wet pavements, and through it all that wonderful haze that seems to blend the scene into one harmonious scheme.

And this is particularly true of the city at night, whether you may be in rushing, surging Piccadilly with its lighted shop fronts and brilliant red busses giving a gay note to the scene or whether you may be in some little by-street with the dim lights of some small shop reaching out fingers of color through the mist; or you stand upon the Embankment and look out upon the Thames with the arches of a bridge showing black against a luminous sky and reflected in the stream barges in mid-channel appearing dark upon the water, and a myriad of lights like jewels dancing upon the surface of the river. At such a time one longs for the gift to transpose the scene into color in a manner accomplished only by one—Whistler.

* * *

For the first time in the history of the plate glass industry in the United States, a total of over 10 million square feet of polished plate glass has been made in one month. This new high record was made during August.

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V.

WHAT A BUILDING INSPECTOR LEARNED

[BY OSCAR G. KNIGHT]

City Building Engineer for San Diego, California

It is a pleasure to note that Mr. Oscar G. Knight, the noted engineer and City Building Inspector for the City of San Diego, Calif., was sent to Santa Barbara to make official inspections and report on the behavior of the different buildings and materials of construction during the disaster. Mr. Knight was eminently equipped to select, if possible, the most suitable construction and the proper materials to be used in designing and erecting earthquake-resisting structures.

On the suggestion of these reports the architects, contractors and materialmen of San Diego, Mr. Knight invited and instituted a series of conferences with representatives of the above mentioned and special methods of construction.

William H. Weeks, Pres. Cal. State Board of Architects; Charles Quayle, of Quayle Bros., Architects; San Diego Group, Kistner & Kistner & Spalding; Maynard Orr, Master Teeple, of Teeple & Son, General Contractors; Louis Gibson, of Gibson Construction Co.—The Committee, San Diego, California.

WITHIN forty-eight hours after the quake I arrived in Santa Barbara, wearing a special deputy sheriff's badge which gave me permission to visit the different buildings and make close inspection of the damage without being challenged by those on guard duty. We hear much regarding the property loss and the collapse and destruction of many buildings. Judging from the exaggerated reports and rumors one would be led to believe that half of the city of Santa Barbara lies in ruins, nothing could be farther from the truth. Relative to the entire city as a whole, only a small area was seriously affected, principally the retail business and commercial districts and the lower levels near the ocean. Structures on alluvial soil, sand and sedimentary fill suffered far worse than those built on solid, firm clay, hardpan or rock.

I estimate the total loss relative to buildings will subsequently be found out to be somewhere near $12,000,000, however, fully 75 per cent of this loss could have been prevented in the first place had good judgment, skilled labor, appropriate materials and sane, conservative, structural engineering practice been resorted to when building the Santa Barbara structures.

All types of building construction experienced at least partial failure. Three important reinforced concrete buildings were very severely damaged, one large reinforced concrete building being practically a complete failure. The remaining portion still standing is so severely damaged that demolition will no doubt be necessary. A number of masonry buildings, such as brick, stone, hollow tile, hollow concrete block, brick veneered and adobe structures, wholly or partially collapsed, and even several large open wood frame buildings and sheds were shaken down. We must not forget, however, that most of the above failures were due to poor construction and poor materials, and no doubt a lack of proper inspection or supervision when first built.

I made very careful examination of the mortar used, and numerous samples were brought along for testing purposes. We find most of the mortar to be very ordinary lime mortar with an excess of sand in most cases. I must admit that some of the mortar used was the poorest mortar ever witnessed by me in all of my experience. It is a mistake to use straight lime mortar of any kind on important masonry work, all lime mortar should have mixed with it a sufficient amount of Portland cement to cause the mortar to adhere to the masonry units, thereby giving elasticity to the wall, and causing same to act as a single unit. Mortar should not merely serve as an equalizing bed for the different masonry units, the units must be bound together.

The above is directly opposite to the propaganda of some ready-mixed mortar plants who, in my opinion, are advocating ready-mixed lime mortar without the addition of cement, for no other reason than that it is usually impractical in their business to add the cement. To use ready or factory mixed lime mortar is a good idea and insures the best mixed lime mortar possible, but cement must be added on the job in every case, just before using.

Many of the masonry walls in Santa Barbara were not anchored or tied in any manner to the posts, rafters or wood framework. The masonry piers supporting lintels over large openings were entirely too slender for proper strength or stability, and no lintel supporting lintels spanning wide openings, both reinforced concrete and steel, with sufficient bearing area at ends, and in some cases the bearing plates under large steel lintels were entirely omitted. In a few other instances the spans were excessive, causing undue deflection in the lintels.

Lack of masonry bonding was another principal factor assisting the many failures. In one particular building I counted 36 courses of face brick which had fallen away from the backing. There was no bonding, blind bonding or ties whatsoever between the face brick and the backing, naturally such facing must fall away at any light shake. Much veneering fell away from the wooden frame or backing for the same reason. The many fine or perfect wall failures were mostly due to being too thin relative to height, to ties or bracing, or yielding piers or pilasters, or poor mortar.

Of many plain light weight hollow tile, solid, and light-weight hollow concrete block walls with no solid piers, bonding or tie beams, were, in general, a complete failure. It is a dangerous practice to use such light weight, thin web hollow building units in any bearing wall or tall unsupported nonbearing wall. We are not referring to well designed load-bearing hollow units, designed especially for load-bearing walls, by reliable hollow tile and concrete block manufacturers.

Poor concrete and insufficient reinforcing were the principal causes of the several reinforced concrete failures, poor engineering design in a few cases may also be added as one of the causes. In some cases the 6 and 8 inch reinforced concrete walls were too long and too high relative to thickness, and consequently must have fallen in any ordinary quake on account of the lack of stability, regardless how good the concrete mixture might have been nor would a network of reinforcing in that case add much more to the structural stability unless the reinforcing extended well into broad bearing footings below.

(To be continued in next issue)

CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

Adroit use of space adds interest to this unusual bathroom—adapting it to small apartments, bungalows and rebuilt houses where room for an extra bath may be very limited.

Only six feet by six, the plan provides for a full-size *Tarnia* tub of cream-white enamel, with a storage closet above, an *Idalia* lavatory of twice-fired vitreous china and a quiet *Sancto*. Facing the lavatory, a shallow dressing table, reflected in the cabinet mirror, is recessed into the wall below the window. Wainscot, floor and upper border are in faience tiles. The walls are covered with cretonne or paper, sized with shellac.

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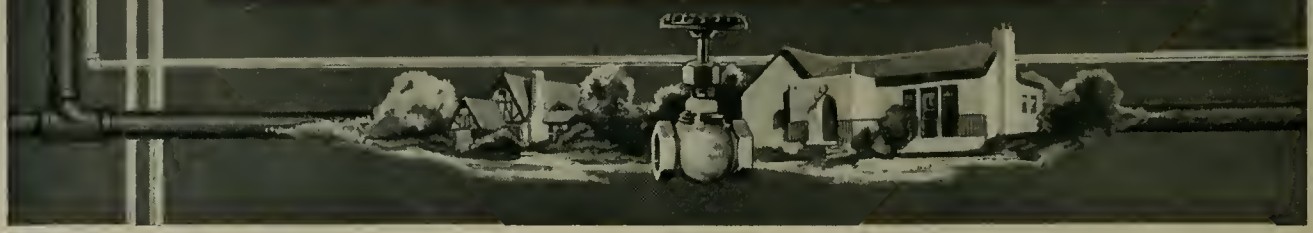

A BRIEF HISTORY OF BRICK

(Continued from page 44)

the dark blues through the browns to the reds and salmons. Their use gives an extremely pleasing and distinctive color effect. Many of the latest additions to California's finest residential districts owe much of their charm to the use of extruded kiln-run brick.

The largest brickmaking plant in the world is in Southern California. It is located just outside the limits of Los Angeles, in the industrial city of Vernon. In this plant, which is a wonder of modern machinery and efficiency methods, are produced common bricks in excess of three-quarters of a million a day.

The clays of California are of the very finest to be found anywhere. This, together with the high percentage of clear days to facilitate the preliminary sun-drying, makes the State a natural leader of the brickmaking industry.

• • •

The title of an informative and helpful booklet for architects just published by the Stevens Sound-Proofing Co., 14 E. Jackson Boulevard, Chicago, Ill., is "Silence is Golden." It is a comprehensive treatise on sound proofing in modern building construction as accomplished under the Stevens System of Sound and Vibration Control and may be had by those in the profession upon application to the company's offices at Chicago.

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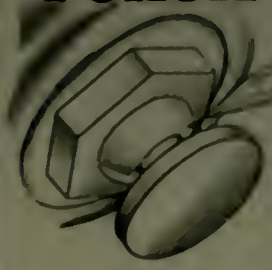

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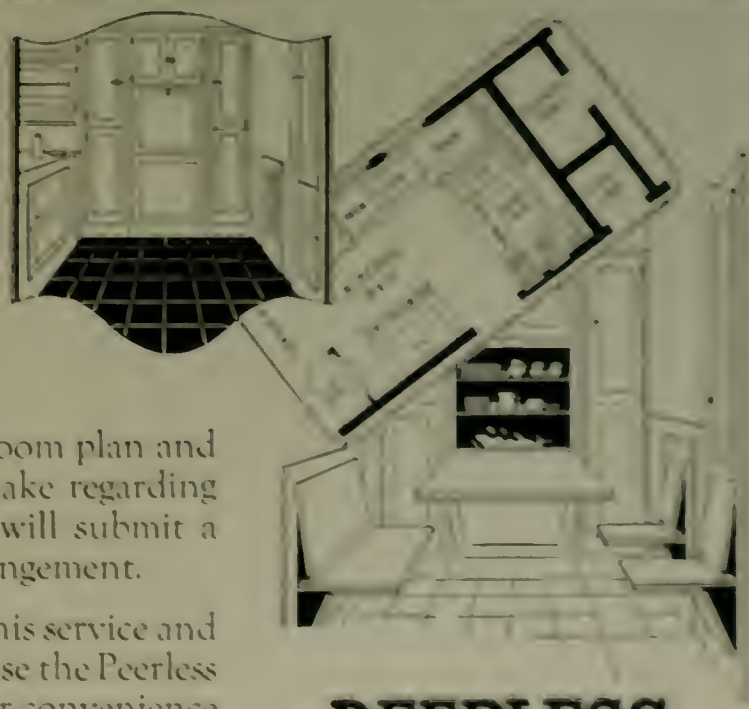

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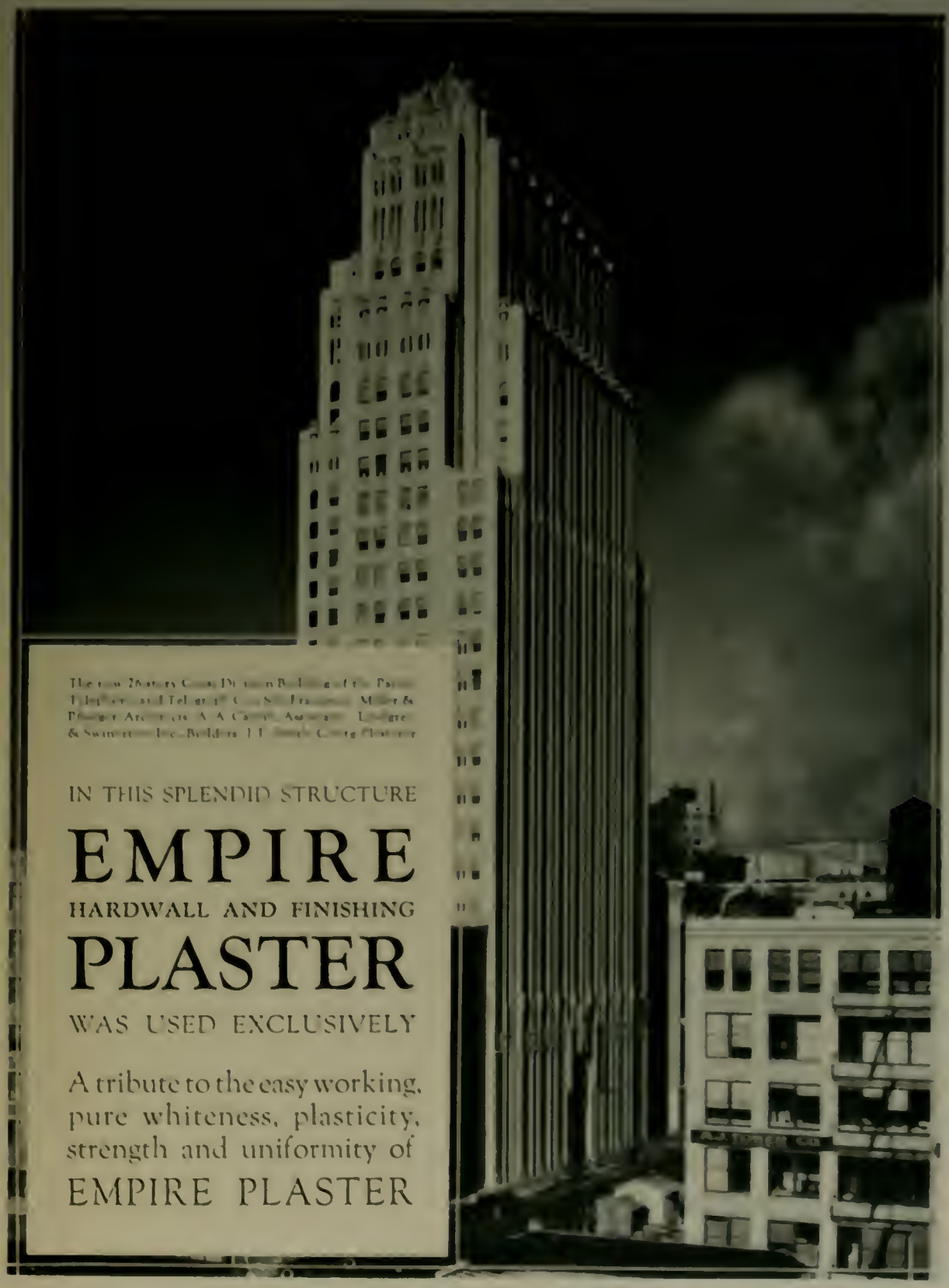
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MONTHLY BULLETIN, A. I. A.

[Concluded from page 37]

Architectural Club on September 28, 1901, and brought to the new organization an enthusiasm and inspiration which soon made itself felt in a higher standard of architectural draftsmanship and artistic design. This club ever since has been one of the leading architectural clubs in the United States. To the younger members of the club, Mr. Headman was ever counsellor and friend and gave to them freely of his time.

His perseverance, study and hard work made it possible for him to go east four years later and enter the University of Pennsylvania. He graduated from the Department of Architecture in 1907, after which he worked for Walker & Gilette in New York and then went to Paris and studied at the Ecole des Beaux Arts, after which he made a sketching trip through all of Western Europe, studying its architectural monuments.

Upon his return to San Francisco, he went into partnership with Perseo Righetti. In 1914 he withdrew and established himself in independent practice which was extremely varied in character, both commercial and public buildings and a grist of apartments and dwellings, all of which, however simple, showed a sincerity and a picturesque charm.

Mr. Headman was a facile draftsman of unusual skill and an architect of distinction who had the rare combination of an artistic temperament coupled with executive ability. His high ideals and fine character were an inspiration to all who knew him and his ability and integrity were a never-failing source of strength and assurance to those with whom he worked and those whom he served. Few architects have labored more conscientiously and intelligently for the upholding of the traditions of faithful service and devotion to the client and the community.

Our loss is irreparable, but it is not complete; his spirit lives on in the memory of his friends, his architectural monuments, and in the abiding joy of many years of sweet association.

In his death we, as a body and as individuals, have suffered a loss beyond expression. Our loss is second only to that of those to whom he occupied a still more intimate family relationship.

Resolved, That the members of the San Francisco Chapter of The American Institute of Architects, in chapter assembled, extend to his widow and the other members of his family their sincere sympathy, and be it further

Resolved, That these resolutions, together with the preamble expressing our love and appreciation, be spread upon the minutes of the San Francisco Chapter and a copy thereof be sent to his family.

ERNEST H. HILDEBRAND,
MORRIS M. BRUCE, *Committee*.

There being no further business, the meeting adjourned.

Respectfully submitted,
ALBERT J. EVERS, *Secretary*.

After adjournment, Professor A. C. Alvarez of the University of California presented a series of slides and an address upon the Santa Barbara earthquake.

* * *

The Oakley Paint Manufacturing Company of Los Angeles has recently published an excellent and informative specification book for the information of architects. The Oakley System of wall painting was used on the following schools: Wilton Elementary School, Belmont High School, John Burroughs Junior High School, Le Conte Junior High School, Belvedere Junior High School, Edgar H. Cline, Architect.

BEAR BRAND

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"The California"

Fig. 27

A completely assembled unit

Furnished as shown with piping in the wall. Has ground joint union connections. Includes White Bear Loose Face China Shower Head, Raised China Flange Stops and China Spout.

Detail of Fig. 42 By-Pass Shower Stop used in making the California fixture.

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Garage doors of California Pine especially, have many advantages. Among these advantages are lightness of weight and consequently less strain on hinges,

freedom from swelling in damp atmosphere, nail and screw-holding ability and resistance to hard usage.

California Pine qualities recommend its use for many building purposes. Complete technical data on this fine building lumber is contained in a set of California Pine Information Sheets. These sheets are printed in standard size and are contained in a convenient folder for filing. If you have not received a set, please write us. They will be gladly sent you free.

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The Allerton Club, Chicago, Illinois—Murgatroyd & Ogden, Architects

THE Allerton Club is worthy of the careful study of the designer who is interested in beautiful brickwork. The building fairly bristles with interesting details, which have been skillfully worked into an exceptionally pleasing composition. Space does not permit even a catalog of these striking details, but they are readily apparent to the trained eye.

One of the outstanding features of this building is the fact that the architects have depended almost entirely on face brick for their effects.

You will find many splendid examples of the modern use of face brick in "Architectural Detail in Brickwork," a portfolio of many halftone plates, showing various treatments of the brick wall surface, ready for filing. It will be sent postpaid to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars

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TECHNICAL BUILDING QUESTIONS ANSWERED

[BY PAUL W. PENLAND]
Research Engineer, Blue Diamond Company, Los Angeles

A RESEARCH DEPARTMENT FOR THE CONVENIENCE OF READERS OF THE PACIFIC COAST ARCHITECT. ALL INQUIRIES ARE WELCOME

Q. Is it advisable to waterproof the concrete foundation of a residence?

A. Unless you have a basement it is not necessary to waterproof your foundation as it is taken for granted that your architect has graded your property so that all dampness drains from the house. All basement walls should be waterproofed.

Q. Can a contractor not draw plans and proceed with the work so as to save the fees of the architect?

A. The State law does not require an architect be employed, but the usual practice to obtain good results is to employ an architect. Some States have a law stating that an architect must be retained.

Q. How important is the strength of a brick itself in relation to the strength of the wall laid up?

A. Practically all tests indicate that, other conditions being equal, the compressive strength of brick masonry is roughly proportional to the strength of a single brick.

Q. Should sidewalks be protected after they are in place?

A. Cement walks should be covered over, as soon as completed, with canvas, tar paper or boards, which should be kept a few inches above the surface of the sidewalk. This will protect the walk from the effects of dust, dirt, wind, hot sun and traffic. After the pavements have been finished for a day, they should be thoroughly sprinkled with water and kept wet for a week or more. A covering of sand one-half inch thick and kept thoroughly wet forms a good protection, but should not be applied before the surface has set.

Q. Can I obtain a fair millwork bid if my drawings are detailed at ¾ inch to the foot?

A. The suggested scale is satisfactory for the general elevations and plans of all casework, mantels, balustrades, entablatures, pediments, doors, wainscoting, paneling, stairs, rails, sash, trusts, etc.; however, these drawings should be supplemented with 1½ inch scale (1 inch would be better) sectional details, showing dimensions and method of construction. All corners, horns, frieze and molds should be drawn on 1 inch scale or better, full size.

Q. How is plaster of Paris manufactured and for what purpose is it used?

A. Plaster of Paris is obtained from raw gypsum rock by grinding to powder and gentle calcination. It is soluble in water, which renders it unfit for external use, but it is valuable for cornice molds and enrichments, and is also used in several plastic mixtures. The great value of plaster of Paris is that paste made from it rapidly sets and acquires full strength in a few hours. Its volume expands in setting, making it a good material for filling chinks and holes in repair work.

Q. Should the quality of soil be considered in a foundation for a building of moderate weight?

A. Yes, for example, for a building of moderate weight, erected in soft, clayey soils, the bearing power of the latter may often be considerably improved by spreading layers of sand, gravel or broken stone, and pounding it into the soil.

Q. What is a kalamein door?

A. The kalamein door is made by drawing a thin sheet of metal over a wood core. This door is used a great deal for wire shafts, passenger elevator doors, etc. The trim should also be kalamein so as to afford full fire protection. As these doors can be hung by the carpenter, they are erected on wood bucks or frames.

NEW SCHOOLS—NEW WINDOW-CONSCIOUSNESS

(Continued from page 3)

nice adjustment of opening possible with the reversibles. On the other hand, horizontally pivoted windows can be grouped in batteries and equipped with unified control. This arrangement is well illustrated in the accompanying photograph of the interior of the library of the Leland Stanford, Jr., University, at Palo Alto.

All of the steel window types described are alike in fireproof qualities and in the amount of light they provide in excess of that obtained through wood windows. Due to the smaller size of the sections used, a steel window of given over-all width and height admits 20 per cent more light than a wood window of the same dimensions. In ventilation, too, these modern windows excel their timber forebears, for they can be designed to open over 66⅔ per cent of their area as against the maximum of about 45 per cent possible with wood windows.

Cost, the steel window people assert, is no greater for steel windows than for wood windows, largely because steel windows are more cheaply installed. They are shipped by the manufacturers completely assembled, eliminating the tedious work of fitting wood sash and equipping them with hardware. Moreover wood trim can be completely done away with, for these windows have no weights to be concealed in boxes at the centre, and can therefore be built directly into the masonry walls.

Finally, and best of all from the school board's standpoint, maintenance costs on steel windows are extremely low. Aside from the painting which would normally be given any wood window, the steel ones require no attention. They possess the enduring qualities of dead soft open-hearth steel and are unaffected by weather changes of any kind. There seems little cause for doubting the statements of reliable manufacturers of these windows that they will last as long as any building in which they may be installed.

* * *

CONCISE and authoritative information regarding the suitability of paints, varnishes and similar finishing materials for various classes of work is contained in a most attractive Architects' Specification Manual, published by the Oakley Paint Mfg. Co., 711 Antonio street, Los Angeles.

The manual is extremely well done from a typographical standpoint and contains more than 40 pages of helpful specifications and a third as many more of detailed descriptions of Oakley products. The manual is informative and interesting and should prove of practical value to the profession.

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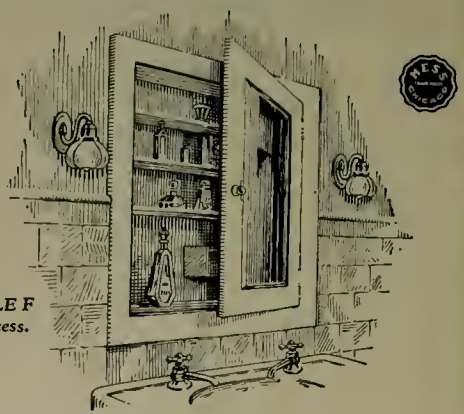

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THE RENAISSANCE OF ROMANESQUE

[BY HARRIS ALLEN, A. I. A.]

EARLY in the history of this country there was a revival of interest in Romanesque architecture, which was caused by the outstanding ability of a single man—Henry Hobson Richardson—and which practically died with him. Like other great men, he had a host of imitators. Instead of going to the source of his inspiration, they copied him directly, and the changes necessary to suit the site and to disguise their plagiarism were almost universally for the worse.

Now, again, a wave of Romanesque adaptation is sweeping over the country, but it is much more intelligent and based upon a much more thorough study of original sources. Its appropriateness, especially in the East and Midwest, may be questioned, but the skillful use of motifs and materials in many of our recent large buildings is manifest, and the excellent training of modern architects in the principles of composition leads one to believe that these buildings will not become passé so soon as the earlier efforts in this style.

Undoubtedly the greatest number of Romanesque treatments are to be found in ecclesiastic work. It was, perhaps, a natural thing that Roman Catholic church builders should turn to the cities of Northern and Central Italy for their inspiration. There were to be found numerous lovely churches, with the added advantage—for this country—that many of them were comparatively small, and so the easier adapted for the needs of many small congregations, in a land where great cathedrals are few and far between.

With our national acquisitiveness, nothing prevented other denominations from appreciating—and appropriating—the virtues presented by these Romanist buildings. In spite of the tremendous influence exerted by Cram, Goodhue and Ferguson and our other ardent Gothicists, this Romanesque "propaganda" has spread, more and more widely; today one might almost say there is hardly an architect who is not consumed by the desire to turn out a brand-new medieval Italian Romanesque design.

Much of this is very well done. Some of it is perhaps a bit overdone: one can not help thinking that "ornament has been constructed" instead of following the old dictum that construction is to the ornamentation of construction. Nevertheless, it is quite good ornament, different indeed, from the crude and meaningless efforts that followed the Richardson epoch.

The churches herein illustrated are in the prevailing fashion (shall we say, up-to-date?) and show varying degrees of elaboration—one quite "Central Italian" in its richness, one with the austere dignity of North Italy, one with the stark (and refreshing) simplicity of the hill towns, with perhaps a suggestion of Spain before that country was seized with the frenzy for intricate ornament.

The interiors of these churches are admirably and suitably treated, and the detail excellent, whether of stone or metal or wood. Surely no one can be so iconoclastic as to say that so much of beauty and harmony—so successful in expressing devotional atmosphere—may not be welcome.

• • •

ALL SAINTS CHURCH, BEVERLY HILLS

THE church is a rather interesting construction, being built entirely of reinforced concrete with hollow walls. There was no plaster used on the entire job, beamed ceilings occurring throughout the building, and in all cases these are the actual structural members. The concrete walls were whitewashed on the interior as well as the exterior of the building. The floors are of tile, laid on a concrete slab, which in turn rests upon the earth.

The photographs of course do not give an accurate indication of the color on the interior. The altar is done entirely in gold, and the hangings which occur over the choir stalls and at the west end of the church are also of an old gold color. These hangings serve very successfully in eliminating any trouble from faulty acoustics.

The church seats one hundred and twenty, and was finished last April.

PISA, THE UNINTERESTING

[BY WILLIAM M. CLARKE]

(This is the second of a series of articles on architecture in Europe by Mr. Clarke, well-known architect, who recently returned from an extensive tour abroad as a special representative of the Los Angeles Pressed Brick Company.— Editor's Note.)

LONDON is always connected in our thoughts with the Thames, as with Rome we associate the Tiber, but with Pisa how many of us ever give a thought to the Arno that is such a dominant note in the make-up of this quaint old city; but we are running ahead of our story.

We were motoring down from the north along the Ligurian coast, our first venture into this country, and were advised by many as to the great interest in Genoa, old palaces, monuments and other objects of interest, and were looking forward to our visit there with great expectations. It may have been our state of mind, but we found Genoa of very little interest generally speaking, excepting the cathedral and two or three of the palaces which possessed considerable architectural interest. The same persons who had spoken of Genoa in such glowing terms had advised us that Pisa was very uninteresting and would hardly pay us to stop. That if they were traveling by train they would not stop over even for part of a day, as all there was to see was the Duomo group. Naturally after being so disappointed in Genoa after their glowing description we looked forward to our visit to Pisa with a feeling of dread, expecting to find a dirty and uninteresting town.

From Genoa south we enjoyed a most interesting ride along the coast, with wonderful views out across the Mediterranean and such color, from the white of the breaking surf through all the colors of blue, azure, ultramarine, indigo and violet, beautiful beyond description. And then back inland up sharp grades over winding and ever-winding roads, views of peaceful valleys and terraced hillsides and little villages with the ever-present graceful campanile giving a striking note in their composition.

As we come into the vicinity of Carrara we begin to encounter quaint, heavy, two-wheeled carts always drawn by sleek cream-white oxen with long white horns tipped with black, the carts loaded with great blocks of white marble. At intervals along the road, yards, in some cases designated as studios, for the preparation of the marble into slabs or carved work. The slow-moving oxen and the pick, pick, pick of the hammer and chisel (pneumatic tools were not in evidence) were very soothing after the crowding, rush and noise of Genoa and really prepared us for our entrance into the quiet town of Pisa.

We approached the city at twilight, which is always a good time to enter any city, for all harsh lines and forms are then softened and one is more apt to be favorably impressed and first impressions are in many cases lasting. In the distance, dimly showing against the sky, the Duomo group, which we lose sight of shortly, due to turnings in the road and intervening objects, and do not see again until we drive through the gate and into the Piazza del Duomo, when the whole wonderful mass lay before us. I say mass in this case for the light had so failed that detail could not be distinguished and it was only the general form that could be made out. We did not stop, but treated ourselves to only a fleeting glance, promising an early return upon the morrow.

Driving through narrow, winding streets, we finally reach our hotel, which as we enter does not seem quite like an hotel, the plan does not seem just right, but all this is very easily and quickly explained. The building was formerly a palace of the Guelphs and has only recently, from the continental point of time, been made into an hotel, that is to say, it has only been used as such for the past one hundred years.

Upon entering a strange room one's natural impulse is to look from the window to see what chance may have in store, and obeying this reaction, we stepped to the casements and there before us was the Arno—the Arno that is hardly ever associated in our thoughts with Pisa; to the left Ponte Mezzo with its graceful arches showing darkly across the stream; Palazzo Gambacorli, one of the principal palaces of the Ghibellines, now a municipal building, the lights showing through the Gothic tracery of its windows and all along the sweeping curve of the Lungarno Gambacorli, from the old palaces and the bridge a myriad of lights, picked up and reflected upon the surface of the placidly moving stream—and this was Pisa the uninteresting. If there was no other sight in Pisa, this view from our window was alone worth the journey. Looking out upon this colorful scene of lights and reflections one's thoughts flow back to the times of old Pisa, a city divided against itself, Guelph against Ghibelline, civic conflict and strife, poetry and romance, and through it all the dark thread of tragedy. Again you see the city peopled as of old, silks and velvets, leather and steel, hose and doublet, with rapier and poniard at side, but time passes and only the memory remains.

When we retire for the night we wonder what the next day will bring forth; of course there is the Duomo group, and of that we are quite sure;

[Concluded on page 27]

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LIBERTY CHAPEL, ST. JOHN'S CHURCH, LOS ANGELES. PIERPONT AND WALTER S. DAVIS, ARCHITECTS

NAVE, LOOKING FROM LIBERTY CHAPEL, ST. JOHN'S CHURCH, LOS ANGELES.
PIERPONT AND WALTER S. DAVIS, ARCHITECTS

ALTAR, ST. JOHN'S CHURCH, LOS ANGELES. PIERPONT AND WALTER S. DAVIS, ARCHITECTS

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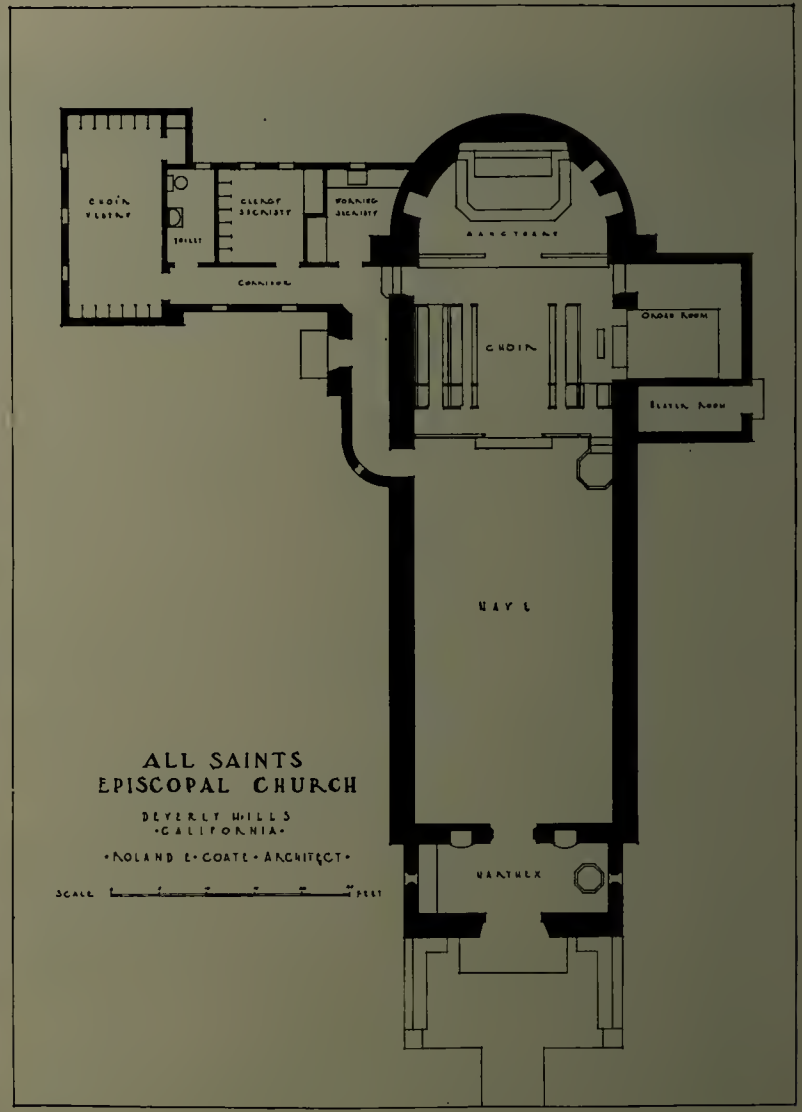
ENTRANCE, ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNIA.
ROLAND E. COATE, ARCHITECT
Photograph by Miles Berné



ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNIA. ROLAND E. COATE, ARCHITECT

Photograph by Alice Bernt

ALL SAINTS CHURCH, BEVERLY HILLS, CALIFORNIA. ROLAND E. COATE, ARCHITECT

Photograph by Miles Berné

LEFT—ALTAR, ROUTE—FRONT, ALL SAINTS CHURCH, BOVERTY HILLS, CALIFORNIA, MOSAICS & STATE, ARCHITECT

HOUSE OF JOHN PARKINSON, LOS ANGELES — JOHN PARKINSON, ARCHITECT

MEDIUM CORDOVA TILE crowns this beautiful residence, planned by one of the Southland's foremost architects for his own occupancy. This is one of the types of Latin Tile developed by this company. They give all of the essential qualities of a good roof—beauty of color and form, fire-proof and water-proof, and they are everlasting.

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PISA, THE UNINTERESTING

[Continued from page 6]

we have a very good idea as to the rest of the city, we feel quite certain that there cannot be very much to see. The wonderful view of the Arno being just a mere accident in its combination of lights and shadows and reflections.

It is Sunday morning, bright sunlight and soft fleecy clouds are in the sky, sounds of distant bells—must be from the Duomo, as that is the only church. We start upon our quest of the only point of interest, the leaning tower and the Duomo. Well, incidentally, there is the Arno flowing between the graceful curves of its stone embankment toward the Ponte Solferino and beyond a campanile or two that we did not know existed. On our right we discover a Renaissance palace, Palazzo Apezzinghi, that has very interesting detail well worthy of careful study, and in the Piazza San Niccola we find another leaning campanile belonging to the church of San Niccola, but we hurry on and note in passing many interesting bits of Renaissance work and at last come to the famous Duomo group. I will not attempt a description, it is too well known to describe again, but will merely

Viccola del Rusent, Pisa

state that from the wonderful mass of the Baptistery to the detail of the west front of the cathedral, and the graceful proportions of the campanile, it is beautiful.

One feature might, however, be mentioned and that is the manner in which the marble has been employed; of course the combination of black and white marble and marble mosaic is very much in evidence, but one will note that no particular selection as to color of the white marble has been exercised. This great variation in color may be due in part to the weathering of the individual blocks, which at one time may have been more uniform in color, but the present effect is most pleasing and restful, as a surface that might be monotonous is now broken by a various range of color from white to cream, buff and in some cases brown.

The Arno, Ponte Solferino, Pisa

Upon our return we take a different route and chance to observe a brick campanile in the distance and hunt it out. We find that it is San Sisto, unimportant but of pleasing outline. We continue our explorations to the east along winding streets, opening out suddenly into beautiful piazzas, often well planted with trees and containing fountains, and in practically all cases dominated by an interesting Gothic or Renaissance church, in some instances of brick and again in marble, with their ever-present campaniles, tall and graceful, producing the dominant note in the composition.

Wandering on through clean and orderly streets without a single jarring architectural note, we finally reach the Lungarno Mediceo and again come upon the yellow flood of the Arno, spanned by its graceful bridges and lined by its buildings and palaces, centuries old.

And this is Pisa, Pisa the uninteresting.

* * *

ENGINEERING EMPLOYMENT

An employment office for professional engineers has been opened in San Francisco for the benefit of all concerns employing men requiring technical training and experience. It is intended to make the office a clearing house for information concerning engineering opportunities on the Pacific Coast and in the foreign countries bordering on the Pacific. Inquiries should be directed to Newton D. Cook, Manager, 57 Post Street.

* * *

O. J. Brewer, architect, Los Angeles, is now located at 4022 Council street.

Photograph by William M. Clarke CAMPANILE AND DUOMO, PISA

Photograph by William M. Clarke

SAN ANDREA, PISA

PIAZZA DEI CAVALIERI AND TORRE D'FANE, PISA

Photograph by William M. Clarke

NEW LOS ANGELES GENERAL HOSPITAL ADDITION DESIGNED BY ALLIED ARCHITECTS ASSOCIATION

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THE LOS ANGELES GENERAL HOSPITAL

[BY EDWARD G. LEAF]

WITHIN the immediate future ground will be broken for an addition to the Los Angeles General Hospital, maintained for the care and treatment of the indigent sick by Los Angeles county, which will make the institution the largest of its kind on the Pacific Coast, and second only in size to the Cook County, Ill., General Hospital.

Final preliminary designs for the exterior and interior of the new unit, which will be devoted to the treatment of acute medical and surgical cases, have been completed by the Allied Architects Association of Los Angeles, and the plans have received the official approval of the Board of Supervisors. Until the county has completed the purchase of the necessary ground for the building, an area comprising four square blocks immediately adjoining the present hospital, construction of the new unit can not be started. In the meantime the architects will proceed with the preparation of the vast number of detailed scale drawings required for the construction of the new unit.

Owing to the length of time required for the purchase of the site, the Allied Architects Association was not hurried in the preparation of the plans for the building, with the result that the most careful study and research have been devoted to every phase of the problem by the association, which comprises in its membership seventy practicing architects of Southern California.

It has been practically determined that the new unit, for the construction of which Los Angeles county has set aside a fund of $5,000,000, will be of reinforced concrete construction, fireproof throughout. In the exterior design, detail and ornamentation have been subordinated to mass. The building will occupy a commanding position on a high knoll, to the eastward of the central business district, and the architects felt that it would be more effective to crown the hill with a commanding pile, with detail limited to the entrances and salient points. It is the present intention of the architects to leave the exterior in the rough-form concrete, relieved by such ornamentation as is thought desirable, and the application of color at advantageous points.

During the months devoted to the preparation of the plans the architects devoted the most careful study and thought to the problem. Two extensive tours were made of the principal cities of the East and Middle West by officials of the association and of the county, and in all of the cities visited the newer hospitals were visited and thoroughly inspected.

After the most careful consideration the association determined upon a standard ward unit of 28 beds, with its own central nursing station, and with all the necessary accessory rooms, such as pantry, utility room, laboratory, interne's office and medicine closet. This arrangement, modified in some instance for the handling of special types of cases, serves as the basis for the entire plan of the building. So flexible are the ward units that any unit or group of units can be isolated from the remainder of the hospital, and, in emergencies, administered separately.

On the first floor, which contains approximately six acres of floor space, are grouped the executive offices, the huge kitchens, School of Nursing, School of Dietetics and diet kitchens, reception and examination rooms for incoming patients, public reception rooms, and a completely equipped physio-therapy department.

Above this floor the building takes the form of a long, narrow structure, with three wings projecting from the main building at right angles on each side. The upper floors are given over to the major operating suites, with preparation and recovery wards immediately adjoining. The intervening floors are given over to the typical ward units for medical, surgical, maternal and children's cases. Among the facilities of the new unit will be a series of completely equipped laboratories and X-ray rooms, a morgue, so arranged that it is isolated from the remainder of the hospital; an incident plunge in the physio-therapy department and special equipment for the treatment for orthopedic cases.

The Allied Architects Association is now engaged in the preparation of the detailed scale drawings. It is expected to have these drawings sufficiently completed so that by the time the purchase of the property is completed actual construction work can be started.

* * *

A. I. A. DIRECTORS VISIT

THE first official visit of the national president and directors of the American Institute of Architects to the San Francisco Chapter gave an opportunity for several very pleasant functions, and will doubtless bring about a feeling of closer adhesion to the principles and objectives of the Institute. The following officers were in the party: President D. Everett Ward, New York, N. Y.; First Vice-President Abram Garfield, Cleveland, Ohio; Executive Secretary, Edward C. Kemper, Washington, D. C.; Directors: William T. Fisher, Denver, Colo.; C. C. Zantzinger, Philadelphia, Pa.; William J. Sayward, Atlanta, Ga.; Sylvain Schnaittacher, San Francisco, Cal.; Goldwin Goldsmith, Lawrence, Kans.; F. Ellis Jackson, Providence, R. I.

Arrived in San Francisco the morning of December 6th, the Directors were greeted by officers of the local Chapter, and after lunch at the St. Francis were motored around San Francisco. After a short meeting with Institute members, a dinner was served at the Bohemian Club, at which some eighty architects gathered to meet the Directors. Mr. John Reid, Jr., President of the San Francisco Chapter, presided. Mr. W. B. Faville, past president of the Institute, introduced President D. E. Ward, who spoke briefly, followed by Director F. Ellis Jackson and Vice-President Abram Garfield. Mr. Atholl McBean spoke as representative of the building industry, and expressed well the cordial relationship existing between producers and architects. Mr. J. R. Miller, A. I. A., and Mr. Louis Steiger of the Moore Drydock Co., put on a clever skit as "Dr. Anthony Wood Welch," globe trotter, and "Professor Pi Ko Sire," of the Dept. of Architecture, University Kum Seben, on the river Fung Yu Lily Wite, China. Mr. Austin W. Sperry, of Cease Co., gave several songs, accompanied by Mr. Ulla Waldrop (S. F. Municipal Organist) and Mr. W. B. Garthwaite, a graduate of the University of California Architectural Department, played on the violin and viola.

On the following day the visitors were motored down the peninsula to lunch at the Stanford Union, and after seeing Stanford University and several country places at Hillsboro were entertained at the home of Mr. Arthur Brown, A. I. A., in Burlingame, and at an informal dinner at the Mandarin Cafe in Chinatown, San Francisco. The third day was devoted to the University of California, lunch at the Faculty Club as guests of Prof. John Galen Howard, A. I. A., a drive over the ski-line Boulevard, and tea at the home of Mr. J. J. Donovan, A. I. A. The Lark carried them that night to Los Angeles to further demonstration of California hospitality.

A Dickey Mastertile School

The San Rafael Grammar School* has load-bearing walls of Dickey Mastertile veneered with brick. Thus were architectural beauty, fire-resistance and permanence secured with economy.

*Architect, B. S. Hayne; General Contractor, W. P. McGrath. First of three units has just been completed, consisting of five classrooms cost, $50,000. Architect's sketch shows how the school will look when all units are erected.

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MONTHLY BULLETIN

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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, March 16, 1926, at 6:30 P. M. at the rooms of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

FEBRUARY MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was held on Tuesday, February 16, 1926, at the rooms of the San Francisco Architectural Club, 523 Pine Street. The meeting was called to order by President John Reid, Jr., at 7:20 P. M.

The following members were present: Wm. Mooser, Morris M. Bruce, G. F. Ashley, Albert Schroepfer, John Galen Howard, J. S. Fairweather, Chas. F. Maury, H. A. Allen, Ernest Coxhead, A. J. Evers, John Reid, Jr., Wm. G. Corlett, Jas. H. Mitchell, E. H. Hildebrand, E. B. Bertz.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

Discussion of the question of the Small House Service Bureau was resumed from the January meeting. It was moved, seconded and carried as follows:

That, while it is recognized that the Small House Service Bureau may be of great benefit to the general public, it is the sense of the San Francisco Chapter that it is contrary to the spirit and interest of the Institute to lend its name or to endorse in any other than a friendly and professional way such undertakings and organizations.

The results of the questionnaire on the JOURNAL were discussed. It was moved, seconded and carried that the questionnaires be referred to the Board of Directors of the Chapter to formulate a constructive suggestion to submit to the Board of Directors of the Institute or the Convention.

The question of signatures of plans by Architects or Engineers was referred to the Committee on Legislation and Building Laws.

COMMITTEES

Chairman Bakewell of the Committee for the Report on the Civic Center Plan advised through the Secretary that no report had been prepared. President Reid instructed for a report at the March meeting.

President Reid appointed Mr. E. H. Hildebrand delegate to the Central Council of the Builders Exchange, and Mr. M. M. Bruce as alternate.

NEW BUSINESS

The question of increased dues to the Institute was brought before the meeting. It was moved, seconded and carried that this question be referred to the Executive Committee, to be reported on at the next meeting.

The Secretary reported, with deep regret, the death of Albin R. Johnson on January 28, 1926, and of Regional Director Sylvain Schnaittacher on February 12, 1926. The President announced that he would appoint committees to draw up resolutions.

It was moved, seconded and carried that a communication be sent to Mr. Athol McBean, commending his efforts for better building laws and better construction.

The Secretary announced a special lunch meeting for March 30, at a place to be announced later, for the purpose of meeting Mr. J. F. Gowen of the Scientific Research Department of the A. I. A.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*

Attention of the members of the Institute is called to President Waid's letter on pages 83 and 84 of the February number of the JOURNAL, which covers the matter of allied architects' associations.

The Chapter will be especially fortunate at the March meeting in having Past President William B. Faville present to give his impressions of an extended trip in Europe. The talk is to be purely informal and all members of the Chapter will find that Mr. Faville will, as usual, have something worth while to give to us.

* * *

BOOK NOTICES

POLYCHROMY

A foreword by Ralph Adams Cram emphasizes the significance of this careful study of the Greek decorative use of color, in view of the manner in which color is coming into use in our modern architecture. It confines itself to the polychromatic treatment of architecture and sculpture by the Greeks, giving the facts and the theory that underlay them. Not only a definite historical document, but stimulating to modern usage.

"Polychromy," by Leon V. Solon. The Architectural Record, publishers, New York.

* * *

STEAM HEATING

This latest work on steam and hot water heating covers the subject thoroughly with review of the gradual changes and improvements, description of various systems, methods of estimating radiation, complete data for piping, apparatus, fuels, etc., with chapters on special problems such as greenhouses and swimming pools and a discussion of ventilating systems. A valuable reference book.

"Practical Steam, Hot Water Heating and Vapor Heating and Ventilation," by Alfred G. King. The Norman W. Henley Publishing Co., 2 West 45th St., New York.

Medico-Dental Building
San Francisco, Calif.

Architect:
Geo. W. Kelham, San Francisco

Associate Architect:
W. G. Merchant, San Francisco

General Contractor:
Geo. Wagner, Inc., San Francisco

All painted rooms in the Medico-Dental Building were painted with Perma-Light Wall Finishes

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San Francisco, Calif.

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Meyer & Johnson, San Francisco

General Contractors:
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·EDITORIAL·

California Schools

YEAR by year the architectural quality of schoolhouses improves. However true this may be in other parts of the country, California certainly has cause for pride in the remarkable development of her school architecture, structurally, technically, aesthetically—and, for the most part, efficiently.

In a recent letter to the director of the Clift Hotel, San Francisco, from Louise Bacon Mitchell, a distinguished writer of Boston, was a very graceful tribute to this feature of California life. It is worth quoting:

"Small wonder that so much in beauty and perfection in architecture is being born in California, for I noticed the schools in each township as I motored South from San Francisco. They all seemed designed with a distinction that should remain forever in the memory of impressionable youth. The boy or girl who has attended a school where the architect has combined beauty, dignity and restfulness will in after years cherish the mental picture and unconsciously find inspiration in whatever life work is undertaken, because of their early environment of good taste in line and color. In your beautiful enchanted land, this evidence of creative inspiration is everywhere apparent, and as age mellows the structure of these halls of study they will stand monuments to the artist architects of California.

"In striking contrast to these schools are those of New England, the first having been built of hewn logs a year after the landing of the Pilgrims at Plymouth, Massachusetts, in 1625. Later the little red brick schoolhouse, now famous in prose and song, with its primitive lines and flat facades, became the regulation school building in New England.

"The children born of Pilgrim parents had much for which to thank their forefathers, whose thought of education was foremost at a time of peril and deprivation. In these crudely built cradles of learning many a later-day statesman, orator or merchant received his first tuition in the rudiments that spell 'Success.'

"We are bound to respect the traditions of pioneers in any land, and many schools now standing are reverenced, not from the point of architecture, but because of the material of human fiber that went into the building.

"Old things are beloved in New England, and so many of the schools still used in the country districts stand clear against a winter sky—piled about with snow and a beaten path leading to each door.

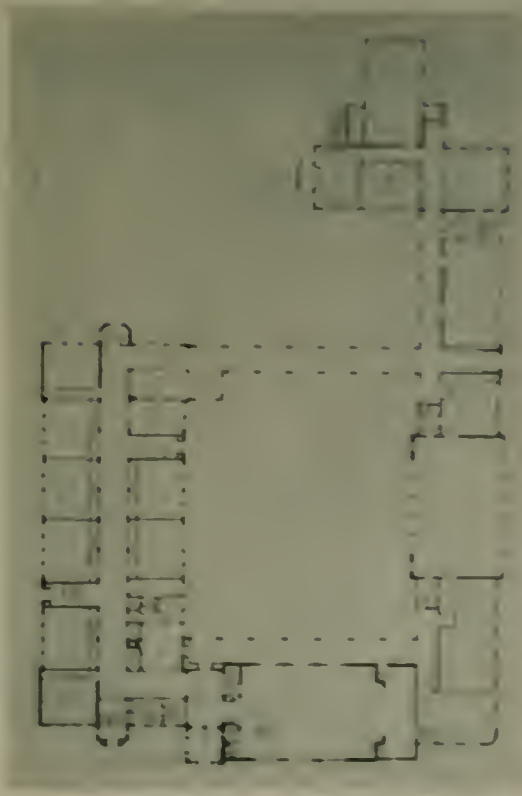
"The modern schools of New England are massive structures of stone and cement, but the severity of line still prevails.

"To the beauty of the California, old mission type of school is added the practical point of safety, the fire menace being minimized by the one-story building in an open space, so different from schools in Eastern cities—story upon story—where ground is so great a material consideration and heating a necessity."

Mexican Sketches

THE Pacific Coast Architect takes pleasure in announcing the publication of a series of sketches made recently in Mexico by Mr. H. A. Schary.

Not only are these drawings interesting in themselves, for their artistic merit, the brilliance of their execution, their pictorial charm, but they open up a comparatively new field of opportunity to the California architect. It has been quite well known that Mexico abounded in churches, and some fine volumes of photographs have been issued, but aside from ecclesiastic architecture, there is inspiration to be found there for a tremendous variety of uses, remarkably adapted for California climate and landscape. Mr. Schary's delightful bits of composition, gathered from this inexhaustible store house, suggest the possibilities that are waiting and available for use in the future development of the land of El Dorado.



MAIN FLOOR PLAN, HORACE MANN JUNIOR HIGH SCHOOL, SAN FRANCISCO
JOHN REID, JR., ARCHITECT

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Fig. 18

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IN MEMORIAM

SYLVAIN SCHNAITTACHER · HARWOOD HEWITT · ALBIN R. JOHNSON

SYLVAIN SCHNAITTACHER
1875-1926

THE architectural profession of California has suffered a great loss in the passing of Sylvain Schnaittacher.

No other architect of this State has devoted so much of his time and energy to unselfish work for the good of the profession.

From 1906 to 1916, he served as secretary of the San Francisco Chapter, A. I. A. For two years he was vice-president, two years president, three years director. Then he was called to a larger field, to act as Regional Director of the Western States for the national body. His death leaves this office vacant, as well as that of secretary of the California State Board of Architecture, of which he had been a member since 1910.

All who met Sylvain Schnaittacher were impressed by his sincerity, his straightforwardness, his kindliness. Those who were associated with him in Institute affairs found him wise in counsel, staunch in principle, considerate in discussion; always helpful, truthful, modest, loyal. His was a sterling character, and he will be remembered by his brother architects with affection, with gratitude, with respect.

* * *

HARWOOD HEWITT
1874-1926

BUT a little over a week ago we were all stunned by news of the sudden death of Harwood Hewitt. The shock was greater because many of us had seen and talked with him within the two or three days prior to his death.

He came amongst us first, twelve or thirteen years ago, from the East, after having equipped himself with the fullest and best preparation in architecture that the schools can give, having graduated from the Massachusetts Institute of Technology and taken his diploma from the Beaux Arts.

He was endowed with an enthusiasm for his work, a frank, attractive personality, and a gift for friendship that immediately won him a place in the hearts of all of us. He carried with him always the enthusiastic spirit of the Atelier, was never happier than when called in by one of us to discuss a problem in design or when one should visit his office for a like purpose. This enthusiasm was of a kind that led him to give largely of his time and energy to the criticism of student work in the Atelier, of which he was for some time patron.

Many beautiful works have come from his hand, all characterized by a fine feeling for design and adaptation to climate and conditions. Few individuals have contributed as much as he to the development of a satisfying residential type for Southern California.

Passing on as he has in the prime of life, at the age of fifty-two years, there can be no doubt that many important things in larger fields would have come from his pencil, as is fully evidenced by the beautiful preliminary sketches, well on their way, for his last and largest project, the Ebell Club. It is to be hoped that this building may be carried out by his successors in such manner as to constitute a fitting memorial to his splendid service—though to those of us who knew and loved Harwood Hewitt must always remain a sense of irreparable loss in the passing of this honorable, talented and stimulating friend.

* * *

ALBIN R. JOHNSON
1879-1926

FOR some thirty years Albin R. Johnson has been engaged in the practise of architecture in the San Francisco district, for most of this time associated with Frederick H. Meyer. A great many buildings show his handiwork, including some of the most important—both as to size, purpose, and architectural excellence.

Mr. Johnson was of a quiet, retiring disposition, but counted numerous friends both in the profession and in the building world. His attitude toward younger men, student draftsmen, was especially helpful, and the influence he exerted will be felt for years to come. His premature death will be felt as a distinct loss to the profession.

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THE PORTALS, MISS G. A. SHAFFER'S COMMUNITY APARTMENTS, SAN FRANCISCO WEEKS & DAY, ARCHITECTS

COMMUNISTIC LIVING ON BUSINESS LINES

[BY HARRIS ALLEN, A. I. A.]

THE economic principles of "communism" provide, from a theoretical standpoint, an ideal condition of living. But practical experiments have shown that pure theory is based upon an equality of conditions that has never yet existed.

The keen intelligence of the American business man, however, has grasped the value of combination to increase purchasing power and production while decreasing waste and duplication, he has demonstrated that these principles can be carried out in commerce and industry, and has proceeded to apply them to the housing problem in congested communities. As yet something of a novelty, the development of cooperative home ownership is quite evidently destined to become a large factor in the adjustment of city life to its increasing complications.

The first, and probably the most potent, of the causes behind this "movement" is to be found in the almost prohibitive cost of real estate in the high-class districts of large cities. It is obvious that for ten, twenty families to divide the cost of one desirable building site is economy for the individual and furthers the growth of the city in a way which is undoubtedly of economic advantage to the city.

With the process of construction there comes, of course, a cost saving which varies according to the size and the degree of standardization, but which in any case is bound to be considerable in comparison with the amount required to erect individual buildings of equal quality.

When it comes to maintenance, as much of the operating expense is due to service shared in common, such as elevator and janitor service, lighting and heating, insurance and taxes, the proportionate cost to each family is much less than would be the case with a separate home. Compared with the operation of a commercial apartment house, naturally the expenses com-

nected with rent collections, vacancies, changes in tenants, are omitted, and the landlord's profit is eliminated.

It is not to be assumed that this manner of living is to be advocated generally in preference to the individual home. Granted, however, that a man feels it necessary to live in the city and desires a location and facilities which his budget will not give him on an individual basis; or if he maintains a country home and wishes to keep quarters in the city with a minimum of effort; or if he desires the conveniences of a hotel with the least possible responsibility—in other words, to suit a number of personal reasons—here is a scheme which has proved a practical and a busi-

Entrance, The Portals Community Apartments, San Francisco. Weeks & Day, Architects

ness success; and we may expect to see a vigorous growth in this direction.

The illustrations shown of community apartments in San Francisco give a fair idea of the wide range existing in size and elaboration, the care that is taken to provide comfort and convenience, the excellence in design and finish. All of such items are to a large extent in the hands of the original owners, who ordinarily purchase their apartments before the structure is commenced.

* * *

"Peerless Sales" is the title of a very interesting and attractive new monthly sales bulletin being published by the Built-In Fixture Company of Berkeley, Cal.

WORTH QUOTING AND NOTING

"A COMMITTEE representing the Industrial Association of San Francisco, American Society of Civil Engineers, Builders' Exchange, San Francisco Chapter of Architects and American Association of Engineers, has submitted a report on the Santa Barbara earthquake to the San Francisco Board of Supervisors that reads in part as follows:

"'Impartial investigation by competent observers of the results of the recent catastrophe at Santa Barbara indicates that a considerable portion of the failure of structures was due to faults in design, materials and workmanship.

"'In order that no similar condition shall arise in San Francisco, a committee consisting of delegates from the American Society of Civil Engineers, San Francisco Chapter of the American Institute of Architects, American Association of Engineers, the Builders' Exchange, Industrial Association of San Francisco, etc., has been meeting to determine what additional steps should be taken to safeguard the lives and property of the citizens of San Francisco.'

"In effect, the report recommends:

"That a chief engineer and a sufficient number of engineer assistants be employed to guarantee that the plans submitted to the Board of Works be properly checked before a building permit is granted and to carry on competent field inspection.

"That a trained analyst be added to the testing laboratory to secure samples of rock, gravel and sand at regular intervals, test and grade the same and establish standards for materials.

"That there be made tests of cement, structural steel, reinforcing bars, masonry and brick through the regular agencies that now exist. That test sheets covering these materials be secured and placed on file at the building by the contractor or owner and made available to the inspectors.

"That on buildings of Classes A, B, and C the owner employ an inspector to be on the job while structural elements are in progress.

"That there be differentiation in inspection procedure between those types of buildings where operations involve structural elements continuously and those types where they are only occasional. On the former type, that inspection be provided by the owner continuously. And on the latter inspection to be made during actual incorporation in the building of definite structural elements, or, in other words, that the owner have an inspector on the job during such times as materials which may affect the safety of the structure are being put in place.

"That no structural elements be concealed until a certificate of inspection has been posted on the job.

"The committee further recommended that six inspectors be added to the force of the Board of Works to care for the growing demands in the Building Department.

"In concluding, the committee states that its recommendations are offered with a view only toward the best interest of the community in order that persons and property may be adequately protected and suggests there be created an advisory board to consist of three members in addition to the chief inspector and the chief engineer of the Building Department. The board to be appointed from recommendations made by the American Society of Civil Engineers, American Institute of Architects and the Builders' Exchange."

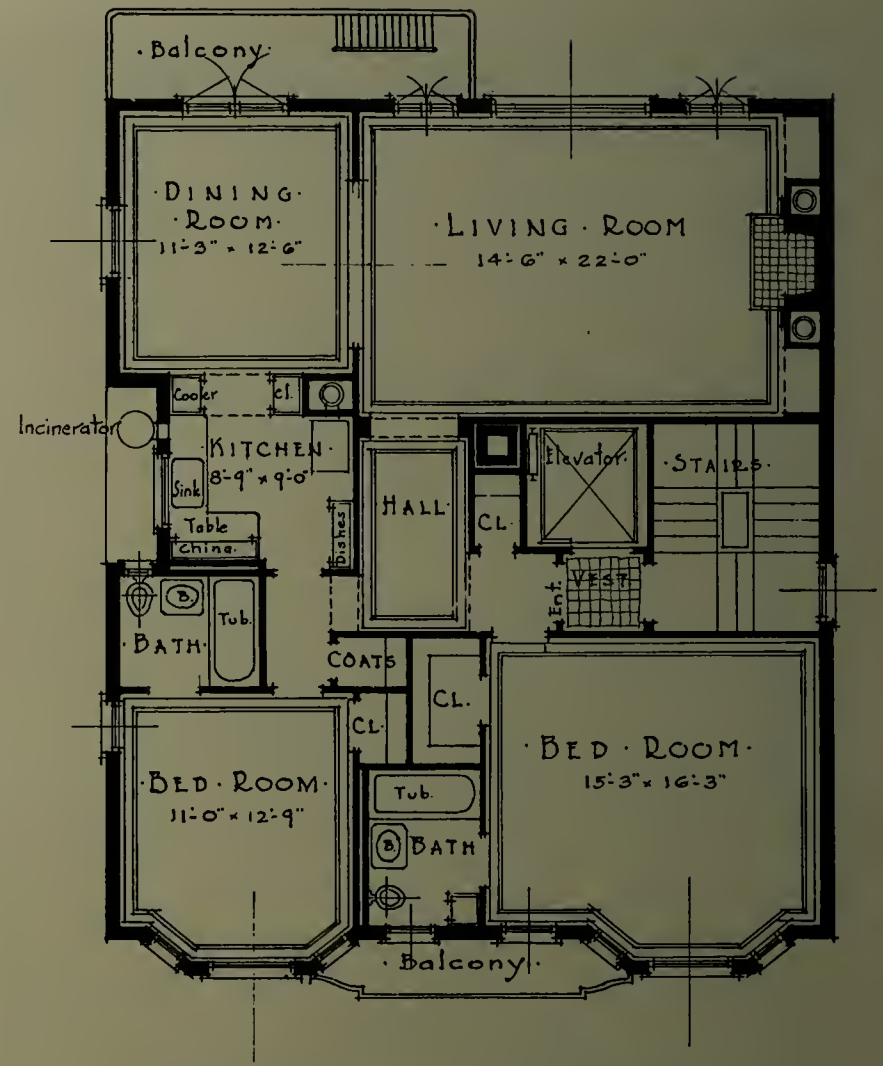
Reprinted from THE INSPECTOR

THE PORTALS, MISS G. A. SHATTER'S COMMUNITY APARTMENTS, SAN FRANCISCO
WEEKS & DAY, ARCHITECTS

LEFT—TYPICAL FLOOR PLAN, THE GOTHIC APARTMENTS, SAN FRANCISCO.
C. A. MEUSSDORFER, ARCHITECT

RIGHT—FLOOR PLANS, "THE PORTALS" COMMUNITY APARTMENTS
WEEKS & DAY, ARCHITECTS

LEFT—MISS G. A. SHAFFER'S "THE ISSUE" COMMUNITY APARTMENTS, SAN FRANCISCO. WILLIAM E. HUSSEMAN, ARCHITECT.
RIGHT—MISS G. A. SHAFFER'S "THE ISSUE" COMMUNITY APARTMENTS, SAN FRANCISCO. E. A. MAYNARD, ARCHITECT.



LEFT—"MAISONETTES" COMMUNITY APARTMENTS; RIGHT—FLOOR PLAN, "MAISONETTES" COMMUNITY APARTMENTS, SAN FRANCISCO. C. A. MEUSSDORFER, ARCHITECT.

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Photograph by Luther & Young

ENTRANCE, ROOF LOUNGE, ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.
Photograph by Lothers & Young.

A CORNER OF THE ROOF LOUNGE, ENLARGED CLIFT HOTEL, SAN FRANCISCO.
Photograph by Louise A. Boyd SCHULTZE & WEAVER, ARCHITECTS

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CLIFT HOTEL, SAN FRANCISCO, SHOWING NEW ADDITION DESIGNED BY SCHULTZE & WEAVER, ARCHITECTS

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ENLARGED LOBBY, CLIFT HOTEL ADDITION, SAN FRANCISCO SCHULTZE & WEAVER, ARCHITECTS

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Photographs by Lothers & Young.

LEFT—ENTRANCE TO MAIN DINING ROOM; RIGHT—FIREPLACE, MR. CLIFT'S ROOF BUNGALOW, ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.

INTERIORS, MR. CLIFT'S BUNGALOW AT THE ENLARGED CLIFT HOTEL, SAN FRANCISCO.
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LIVING ROOM, MR. CLIFT'S ROOF BUNGALOW, ENLARGED CLIFT HOTEL, SAN FRANCISCO.
SCHULTZE & WEAVER, ARCHITECTS.

Photograph by Lothers & Young.

A CORNER OF THE LIVING ROOM, ROOF BUNGALOW OF MR. CLIFT, ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.

Photograph by [illegible]

COFFEE SHOP, ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS.
Photograph by Lothers & Young.

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LEFT—FIREPLACE, RIGHT—MAIN LOBBY, ENLARGED CLIFT HOTEL, SAN FRANCISCO WOLFGANG & SPEATER ARCHITECTS

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ABOVE—TYPICAL GUESTROOM. BELOW, LEFT—ELEVATOR FOYER. RIGHT—[illegible]
ENLARGED CLIFT HOTEL, SAN FRANCISCO. SCHULTZE & WEAVER, ARCHITECTS
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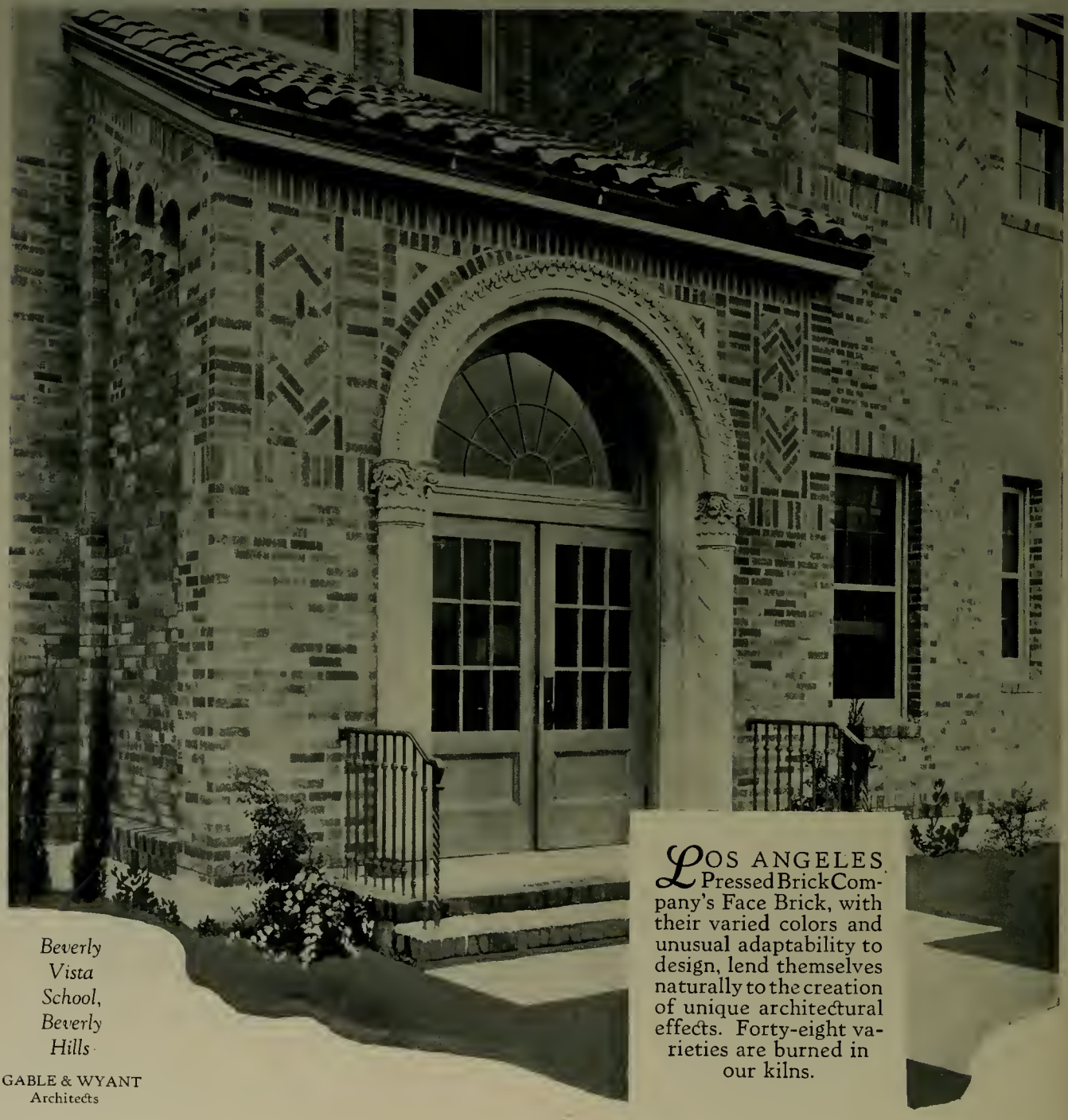

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GIFFONI-VALLE-PIANA, IN THE HILLS

[BY WILLIAM M. CLARKE]

This is the last of a series of articles on architecture in Europe by Mr. Clarke, well-known architect, who recently returned from an extensive tour abroad as a special representative of the Los Angeles Pacific Coast Architect.—Editor.

THE day has been filled with pleasing discoveries and adventures. Starting early this morning from Salerno, under a sky filled with beautiful cumulus clouds with bits of most intense blue showing between, we began working our way back into the hills, on every hand were frame buildings of most unusual interest, walls of stone or lava, and always roofed with tile. The tile in this section is almost always the typical Italian tile of flat pan and half-round cover tile placed over the joints. Hips are formed by using the pan tile. An unusual treatment is frequently given to the ridge by raising it about a foot above its normal position and protecting the top with the usual pan and cover tiles, the tiles in this case being placed at right angles to the ridge, which is in width nearly equal to the length of the tile, about 16 inches.

Many interesting and picturesque bits of detail are to be found about these old buildings, well curbs often being carried up and roofed over with a dome and an opening being left in the side wall giving access to the windlass and wooden buckets. Nearly all of these well structures are of pleasing form and add an interesting note to the general scheme. The primitive bake-oven is in evidence and in practical use and one must admit that the bread made from coarse flour and baked in these ovens does possess a wonderful native quality, and this same quality is to be found in all of the simple farm-made products, from queerly stuffed olives preserved in oil to the many different forms of cheese that one will have served to him.

Courtyard, Entrance and Passage-Hall, Farm Group, Near Salerno

Cloister of Ruined Monastery at Giffoni-Valle-Piana

As the day advances we work our way farther back into the hills, the bleating of sheep, soft tinkling of bells, and the song of the birds instill into one a feeling of profound peace and quiet. As we wander along we chance upon a farm building of somewhat larger proportions than others we have observed. This estate is enclosed by a wall and a heavy wooden gate. At the farther end of this court is the house proper, one of the eight quarters for those employed upon the land, while upon the left a low-roofed shed for the storage of farm vehicles and implements occurs. The padrono, as soon as he learned of our mission and nationality, could not do enough for us. First, as a matter of course, must be the glass of wine—the making of wine was the principal work of this estate—and after partaking of other refreshments we were conducted about the house. All of the living rooms occur up on the second floor and in practically all cases give onto large balconies or terraces the floors of which

Continued on page 43

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A TYPICAL FARM BUILDING IN THE VICINITY OF GIFFONI VALLE PIANA

ENTRANCE GATEWAY TO A LARGE FARM GROUP NEAR SALERNO.

Photograph by William M. Clarke.

COURTYARD IN FARM GROUP NEAR SALERNO.

Photograph by William M. Clarke

Reproduction of one of the twenty four-color plates in "Brickwork in Italy"

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BRICKWORK IN ITALY

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THAT "Brickwork in Italy" has accomplished what it was intended to do—to present the beautiful brickwork of Italy in a comprehensive way—is clearly indicated by the enthusiasm with which architects have received this book. We quote from a few of many commendations:

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"It is a splendid book and will prove of value in my practise."

The table of contents indicates the scope of the book. The text, which is illustrated with 20 four-color illustrations, 300 halftone plates and 69 drawings, is the work of two Italian scholars, Prof. Carlo Roccatelli and Prof. Enrico Verdozzi. The preface is written by Comm. Prof. Gustavo Giovannoni.

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AN EARTHQUAKE-PROOF BUILDING*

[BY ARTHUR C. ALVAREZ]

Assistant Professor of Civil Engineering, University of California

THE year 1769 marks the beginning of the historical record of earthquakes in California. Since then many earthquakes of varying intensities have occurred in different parts of the state, including a number of major shocks which have occurred with a sort of periodicity that justifies the assumption that they will continue to recur at intervals. For instance, in the northern Coast Range, shocks of intensity 10, the maximum on the Rossi-Florel scale, occurred during the years 1859, 1865, 1868, 1892, and 1906, in Southern California, shocks of this intensity occurred during the years 1769, 1812, 1852, 1857, 1918 and 1920. Furthermore, during the interval of 156 years, between 1769 and 1925, more than fifty earthquakes of intensity 8 occurred in various localities of California. Intensity 8 is defined by: "Fall of chimneys, cracks in walls of buildings", intensity 10 means: "Great disasters, overturning of rocks, fissures in surface of earth, mountain slides."

These facts are mentioned to show the need for considering earthquake forces when designing buildings. Experience has shown that it is possible, within limitations for each type, to construct buildings having frames of timber, of reinforced concrete or of structural steel, that will successfully resist the most severe earthquake that has occurred in California during the last century and a half. When buildings are well constructed, earthquakes need not be feared. Good construction depends on three factors: correct design, good materials, and good workmanship. A serious deficiency in any one of these three factors may be sufficient to spell ruin for a building in a severe earthquake.

One of the conclusions reached by the writer as a result of extensive observations made at Santa Barbara immediately after the earthquake of June 29, 1925, was that a properly designed and braced timber frame house on a concrete foundation, extending high enough above the surface of the ground to prevent decay of the underpinning, with fire-resistant roof covering of light weight, and woodsheathed exterior walls covered with reinforced stucco, constitutes the ideal dwelling of moderate price from the standpoint of resistance to earthquakes. Since this type of dwelling is so well suited to conditions in California, this article has been written briefly to outline the chief features in its structural design in order to reduce the earthquake hazard to a minimum. To accomplish this, two requirements must be satisfied: 1. The natural foundation must be reliable. 2. All parts of the building must be so emotionally tied together and so stiffly braced against horizontal thrusts that the entire structure will sway as a unit.

A brief statement in regard to the nature of the forces that act on buildings during an earthquake is pertinent here. When a large rock mass of the earth's crust suddenly slips past an adjacent mass along a geological fault, which may or may not be evidenced by a rift at the surface, the vibrations which are thus generated in these solid rock masses are transmitted in all directions. Those vibrations which reach overlying surface deposits of loose sand, natural alluvium, "made ground" or marshy terrain cause these loose materials to be agitated in such a manner as to shake buildings very much more violently (two to twelve times) than when the buildings rest directly on bed rock. It is chiefly the horizontal vibration or agitation of the natural foundation of a building, due to oscillations of large amplitude that have periods varying from one half to two seconds, that causes the destruction. The location of the principal damage that may occur to a building in a severe earthquake depends on the relation between the periods of vibration of the building and of its natural foundation. Low buildings are injured most severely near the base, but tall buildings, in a region somewhere between one third and two thirds of their height.

Because of the inertia of a building, the mechanical effect of rapid vibration of its natural foundation is equivalent to the application of horizontal thrusts such as H_1, H_2, and H_3 in Figure 1. When the frame is low, as in this illustration, the greatest strain occurs at the base in the underpinning. When not braced, the frame will become distorted, as shown in Figure 2, the angular distortion of vertical members in different stories varying and being a maximum in the underpinning. The entire building also tends to slide from its concrete foundation, particularly when the top of this foundation is sloped instead of stepped. The design of structural details which will be outlined in the following paragraphs has been planned to prevent injurious distortion of the building and slipping of the building from its concrete foundation.

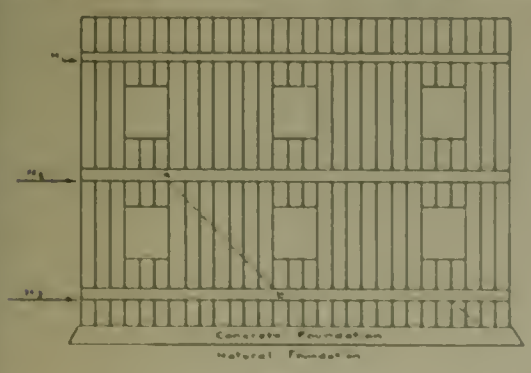

Figure 1

In Effect on a Building An Earthquake is Equivalent to the Application of Such Forces as H_1, H_2, H_3

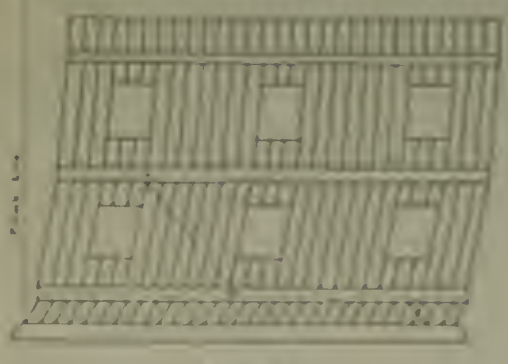

Figure 2

Effect of an Earthquake on a Timber Frame Building When Its Bracing against Horizontal Thrusts is Weak

FOUNDATION. Solid rock, wherever situated, whether on hilltop or in valley, constitutes the best natural foundation, because it vibrates with the least destructive effect during an earthquake. In a severe earthquake, violent shaking of a building may be anticipated if it is founded on sand, on alluvium, on recent fill or on a marsh. If possible, such localities should be avoided.

Assuming a rather compact well-drained gently sloping

*Reprinted from CALIFORNIA MONTHLY, August, 1925.

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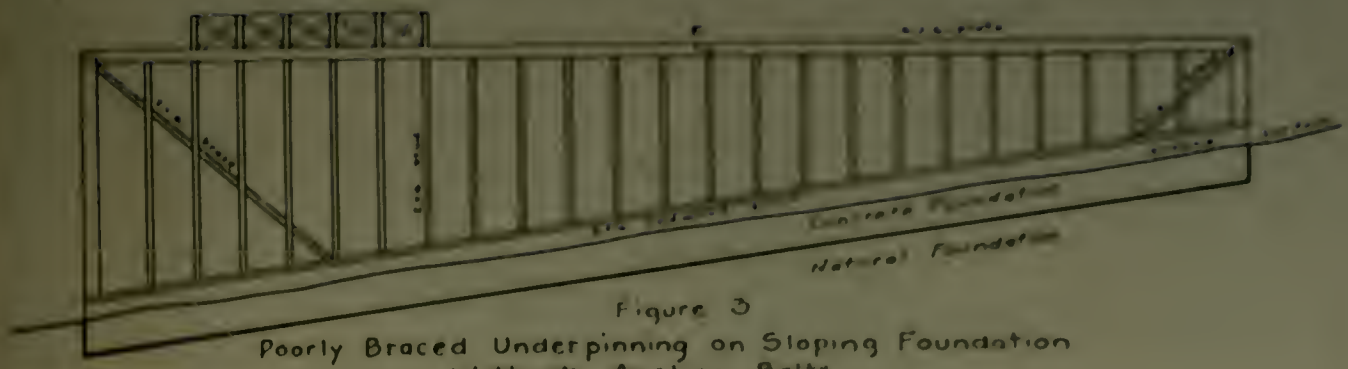

Figure 3
Poorly Braced Underpinning on Sloping Foundation Without Anchor Bolts

soil as a natural foundation, the excavation for the concrete foundation should always be stepped, as shown in Figure 4, rather than sloped, as shown in Figure 3, in order to retard the building or its foundation from sliding. In order to prevent decay of the sill or underpinning, the height *ha* in Figure 4 should be a minimum of 6 inches, and to obtain reliable bearing on the natural foundation, the depth *bc* should not be less than 12 inches. The foundation should contain at least five bags of Portland cement per cubic yard of concrete. In order to tie its different parts together, the concrete foundation should be reinforced with two steel rods not less than 5/8 inch in diameter, as shown in Figures 4 and 8. The ends of the separate lengths of these rods should have 180 degree hooks, they should overlap at least two feet and the overlap should not be placed at the corners of the foundation. The interior transverse and longitudinal concrete foundations should be similarly reinforced so as to be well tied to the exterior foundation. Particular care should be taken to dimension the various bearing areas between concrete and natural foundations so that they will be in proportion to the superimposed vertical loads from the building. This will prevent unequal settlement with consequent damage to plaster when the natural foundation yields during the vibration caused by an earthquake.

At intervals of about four feet, bolts 12 inches long by 5/8 inch in diameter should be imbedded vertically in the concrete foundation, as shown at AB in Figures 4 and 8, to provide for anchorage of the redwood sill which should be bolted tightly with nuts and washers. The eight anchor bolts shown in Figure 4 give that side of the building alone a resistance against slipping from the concrete foundation about 80,000 pounds greater than the resistance of the side shown in Figure 3. In Figure 7 the plan of the top of the concrete foundation is outlined by dashed lines but neither reinforcement rods nor anchor bolts are shown.

UNDERPINNING. The sill should be 2 by 6 inches in section and of redwood, because redwood [illegible] to decay than fir or pine. For [illegible] the underpinning, which should consist of 2 by 6 inch pine or fir studs placed 16 inches [illegible], must be well braced by diagonal members of the same size, arranged as shown in Figure 4, rather than as shown in Figure 3 which illustrates common practice.

The function of the diagonal brace is easily explained by reference to Figures 1 and 2. The frame in Figure 1 may become distorted as in Figure 2, only if the distance *ab* in Figure 1 may become shortened to the distance *cd* in Figure 2. The insertion of a member along *ab*, called a diagonal stud brace, prevents this change in distance and hence [illegible] to prevent distortion of the frame. If however the ends of the diagonal stud brace slip at either *a* or *b* or at any intermediate joint in the brace, distortion of the frame will occur. To prevent such slipping, the diagonal braces of the underpinning in Figure 4 are made continuous rather than discontinuous as in Figure 3, and stays, 2 by 6 inches in section, are wedged between the vertical studs at their ends, as shown at *ij* in Figures 4 and 8. Furthermore, the ends of the diagonal braces in Figures 4 and 8 are [illegible] to a blunter angle than are the ends of the braces in Figure 3; this increases their resistance. To prevent splitting, holes should be drilled in the stays for the large nails that should be used. After the diagonal brace is in place, the stay should be tightly wedged into position and each stay should have ten 12-penny nails so offset as not to split the sill. The underpinning of each side of the building should have at least two diagonal stud braces sloping in each direction as shown in Figure 4.

Assuming the common practice of three 12-penny nails at each joint of the braces in Figure 3, the underpinning as braced in Figure 4 can withstand a horizontal thrust at the level of the plate, ten times greater than that which may be resisted by the underpinning in Figure 3. This great increase in resistance is accomplished at small cost by employing more efficient timber joints.

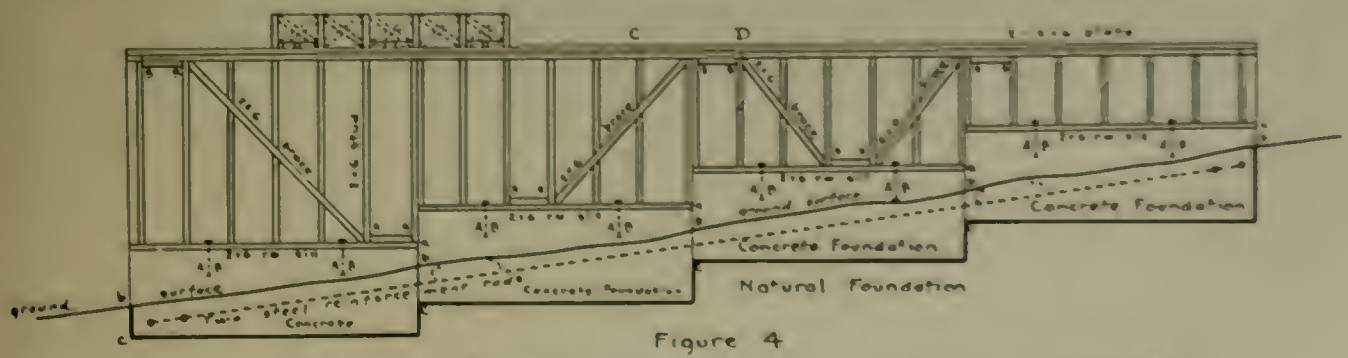

Figure 4
Properly Braced Underpinning on Reinforced Stepped Foundation with Anchor Bolts

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E. B. RUST, *Architect*

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·EDITORIAL·

Architectural Education

A LARGE and handsome volume has recently been published giving the proceedings of the first international congress on architectural education.

Thoughtful study of these proceedings will no doubt be indulged in by those in charge of our academic departments, and, perhaps, our ateliers. Very few actively practicing architects will give time to anything which is apparently no longer a concern to them.

Yet this subject does concern them, not alone as to the supply of draftsmen able to carry out their designs, but as to the standing, the continuity of the entire profession. Hear what William Emerson of the Massachusetts Institute of Technology has to say of the present, and F. H. Bosworth of Cornell of the future.

"We are working for one great objective—the more general recognition of architecture as a profession for the practice of which adequate preparation is essential. . .

"We are eliminating the unessential. . . .

"In brief, our major effort is being directed toward:

"(1) The teaching of fundamental principles rather than the study of countless details;

"(2) The teaching of the orders and elements of architecture in their normal relation to structures rather than as isolated features;

"(3) The producing of programs that are illustrative of modern problems in our own country based upon intrinsically sound principles of composition in plan and decoration;

"(4) The adaptation to our local conditions of the atelier system and with it of that logical procedure in the study of design, for both of which we are indebted to the Ecole des Beaux-Arts in Paris; and finally

"(5) The coordination of our teaching whether it be of history, construction, drawing or modeling so that each and all unite in emphasizing the transcendent value of design as the keystone in our arch of Architectural Education."

"These are the traits which we would wish should be education's inheritance. From practice, the knowledge that no school can teach by system alone, that teaching in fact is only possible when it is learning, an act not of the teacher but of the pupil; that books and curricula are of use only so long as they serve as the crucibles in which teaching is transmuted into the precious gold of learning by the fire of imagination and enthusiasm kindled by contact with great personality. The awakening of the imagination is an act of the spirit rather than of the mind. From theory, thoroughness, a respect for scientific research and scientific attitude towards the problems which the future architect must face. Our premises must be based upon knowledge, not sentiment, for sentimental conclusions have no more place in artistic work than in scientific. An inheritance from both, the best from each.

We cannot all be on an equality, but the day will surely come when practice aided by theory will cast off the bonds of form precedent and suck from the dry bones of the past the living principles which created those forms, and theory guided by practice will take on new life and vigor in its mission of analysis of present-day needs and methods."

• • •

The New Spirit

IN a recent magazine devoted to American business was printed the resumé of many answers received to the question, "What was the greatest contribution to the development of business in the first quarter of the Twentieth Century?"

The consensus of opinion, by a heavy majority, is to an effect that will at first seem extraordinary to most people. Instead of naming inventions, electricity, financial methods, advertising, education, transportation—the greatest factor in business development has been something intangible, indefinite, difficult to describe, but which is an undeniable fact. Using such words as "morale," "honesty," "spirit of service," "ethics," "cooperation," the general meaning may be put as "a scientific and professional spirit in business."

To the architect, as to other professional men, this spirit which governs conduct has long been familiar, as laid down in his professional code of ethics, as "mandatory" upon him in his practice. Gradually, the conduct of business and the professions is growing closer, governed more nearly by the same principles and ideals. In spite of the gloomy denunciations of our socialistic and bolshevistic friends, the world do be growing better.

• • •

A complete showing of the distinctive California homes designed by George Washington Smith of Santa Barbara will be made in the pages of this magazine for May.

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, April 27, 1926, at 6:30 p. m., at the rooms of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

MARCH MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was held on Tuesday, March 16, 1926, at the rooms of the San Francisco Architectural Club, 523 Pine street. The meeting was called to order by President John Reid, Jr., at 7:50 p. m.

The following members were present: John Reid, Jr., Ernest L. Norberg, Earle B. Bertz, Harris Allen, Stanton D. Willard, G. F. Ashley, Edgar B. Hurt, Howard E. Burnett, Albert Schroepfer, B. S. Hirschfeld, Morris M. Bruce, W. B. Faville, Ernest Hildebrand, John Galen Howard, James H. Mitchell, William Mooser.

In the absence of the Secretary, Mr. G. F. Ashley was appointed Secretary *pro tem*.

MINUTES

The minutes of the previous meeting were accepted as published.

REPORTS OF STANDING COMMITTEES

Neither Mr. Bakewell, chairman, nor Mr. Fairweather, of the Standing Committee on Civic Developments, was present to report upon the improvement of Fulton street in the Civic Center.

Mr. Harris Allen, chairman of the Committee on Public Information and Entertainment, reported progress.

Mr. Earle B. Bertz, for the Executive Committee, presented a resolution as follows:

"That it is the sense of the members of the San Francisco Chapter that it is undesirable for the Institute to increase the annual dues five dollars, that the delegates to the convention be advised of the above, but that they use their own judgment as to their voting, after they have obtained further information on the subject."

After some discussion by Messrs. Faville, Mooser and Allen and President Reid, it was moved, seconded and carried that the resolution be adopted as indicative of the sentiment of the Chapter.

NEW BUSINESS

The delegates to the Fifty-ninth Annual Convention were elected as follows: E. B. Bertz, Ernest Coxhead, Wm. B. Faville, John Galen Howard and Jas. T. Narbett, with the understanding that Albert J. Evers, as Secretary of the Chapter, would be a delegate *ex officio*. It was moved, seconded and passed that all other Institute members of the Chapter were elected as alternative delegates to the convention.

The Secretary read communications from the Board of Directors of the A. I. A., thanking the Chapter for their entertainment on the occasion of the visit of the Board to San Francisco in December. Also a communication from Mr. D. Everett Ward, President of the A. I. A., on behalf of the officers and directors of the Institute, in the form of a tribute to the memory of the late Myron Schmittroth.

Letters of appreciation from the families of the late Messrs. Hoskins and Schmittroth were read to the Chapter.

Announcement was made of the death of Mr. William J. Wythe, a Chapter member, on March 12, 1926.

The Secretary announced the election of Mr. C. Harold Hopkins, Woodland, Cal., to honorary membership.

The Luncheon meeting for March 30, to meet Mr. J. F. Gowen of the Scientific Research Department of the A. I. A. was verified, the place of meeting to be announced later.

At the request of Mr. Smith O'Brien, the Secretary advised the Chapter that a new Section, on Art and Architecture, had been added to the Commonwealth Club. Commonwealth members of the Chapter were urged to join.

The Secretary informed that the City Planning Commission has a new height limitation ordinance, proposing height zoning for San Francisco, and that the Commission has asked for support and advice from the Chapter, as this ordinance is a direct result of the Chapter's recommendation some time ago. President Reid advised that he would appoint a committee to confer with the City Planning Commission and the City Planning Section of the Commonwealth Club in this connection.

A communication from the San Francisco State Builders Association of the Builders' Exchange, dated March 3, and requesting that the clause "all state work must be constructed by a responsible state shop" be incorporated in all specifications where stairs are called for, was read. The Secretary was instructed to advise that committee of the Builders' Exchange that the matter had been brought before the Chapter.

SPECIAL COMMITTEES

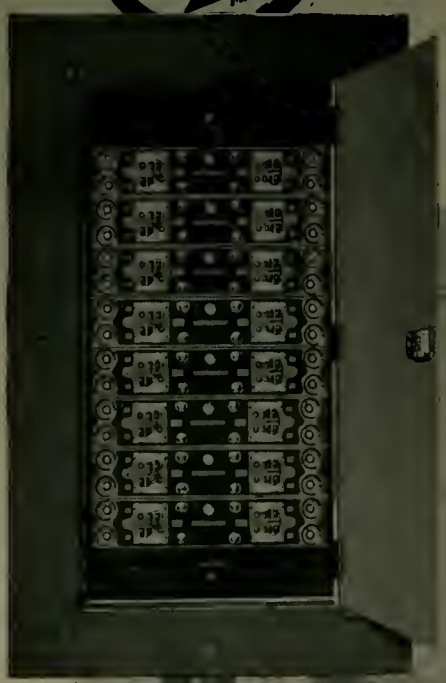
The report of the Committee on Resolutions on the death of the late Albert R. Johnson was presented by Mr. Harris Allen and adopted by the Chapter, as follows:

The San Francisco Chapter of The American Institute of Architects recognizes that the heritage and the achievements of [illegible] have earned a distinct place in the annals of Albert R. Johnson of the firm of Frederick H. Meyer and Albert R. Johnson.

Although Mr. Johnson was [illegible] of responsible [illegible] executive, planning ability, and support [illegible] and appreciated by his associates [illegible] the profession and the building industry. Many [illegible] have come to regard as [illegible] remember with gratitude his friendly help and kindly interest in [illegible] days.

He [illegible]

(Continued on page 4)



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SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUB TRANSFER VOTING RIGHTS ATELIER ATHLETIC ASSOCIATION

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Directors Lawrence C. Stern, Harry Langley, Arthur D. Janssen

[BY J. H. DEVITT]

Due to inadequate accommodations and unfavorable location the old club quarters at 77 O'Farrell street were recently abandoned. A club building of their own!—a dream long cherished by the members—became a reality when, by a streak of good fortune, the club was able to secure the three-story building at 523 Pine street. Around the corner from Chinatown, in the heart of the financial and commercial district, the new club stands—an oasis for those who will avail themselves of the new quarters during their "off" hours.

The first floor has been devoted to a banquet hall, large stage and kitchenette, with ample storeroom, and will be the scene of *our* future club activities, exhibitions and the famous S. F. A. C. "JINX." The second floor has been laid out with offices, wardrobe accommodations and a roomy lounge room.

The entire third floor is occupied by the Atelier, with a spacious library across one end. A novel and original feature of the Atelier is that the walls have been left bare and will soon be covered with sketches and decorations of the students.

The stairway leading up from the sidewalk admits one to the club proper, that is, the second floor containing the offices and lounge room. Here may be found all the desirable features of club life. The aspect of formality presented by the mahogany-paneled vestibule and office is nicely contrasted by the air of leisure and informality which prevails in the adjoining lounge. Here easy chairs are conveniently placed, conducive to pleasant social and professional intercourse, or wherein the current architectural periodicals may be perused at leisure. The lounge is further graced by the usual pool and billiard tables, (without which some of the members would not feel at home).

Well-placed stairways connect the lounge room with both the Atelier and the hall below.

The elegant appearance of the new club quarters is due entirely to the generosity of the various contractors and building materials companies of San Francisco. The club is especially grateful to Messrs. Fink and Schindler, who, through Mr. Fred Monk, donated and installed the handsome paneled office; the hardwood for this work was donated by the Kirschman Hardwood Company, the walls and ceilings of the first and second floors were covered with sheet rock finished with Textone furnished and installed by the United States Gypsum Company through their representative, Mr. Robertson, the hardwood floors were donated by the Higgins Lumber Company through their Mr. Watts, the tile floor in the office was donated by Gladding, McBean & Company, through Mr. Cole, and laid by Malott and Peterson, the latter firm also furnished and installed the composition floors in the kitchen, lavatories, etc., the handsome stone mantel was made especially for us by P. Grassi & Company and under the direction of our confrere, Mr. Stanton Willard, the lighting fixtures were donated by the Roberts Manufacturing Company through their Mr. W. J. Kerr, the iron stair rails by Mabel & Pfeifer through their Mr. Feldheim, the electrical heaters are of the Magnatex type and were procured for the club by Mr. Art Janssen, the plaster work was donated by the San Francisco Plastering Company, the electrical work by the H. S. Tuttle Company, plumbing by the Pinkerton Company. Cabinets for the stage were furnished by Mr. McElligott of the Coleman Company. The entire work was carried on under the direction of Mr. George Wagner, contractor, one of the charter members of the club, who to date has fitted up no less than five different club quarters. There were various other donations in the nature of material and labor for which the club is very grateful.

With the establishment of our new home now accomplished, it is hoped that the members will take renewed interest in club activities. Our standing as an architectural club must be preserved, and if we are to gain the recognition that is justly ours every member must do his bit for the good of the club.

The new building will be officially opened the third week of April. An entire week will be devoted to the grand opening and will be known as Open House Week, extending from Monday, April 12, to Saturday, April 17. It will be a week of entertainment, programs being arranged for each night by the Entertainment Committee, C. Trudell and C. J. Sly.

The officers for the coming year, who incidentally will be the inaugurals for the new building, are: President, Ernest E. Weihe, Vice-president, Howard E. Burnett, secretary, Clyde F. Trudell, treasurer, Ira H. Springer, and directors, Lawrence C. Stern, Harry Langley and Arthur D. Janssen.

Atelier work is already well under way and rapid progress is being made in the Beaux Arts problems, due to the untiring efforts and able criticisms of our two patrons, Mr. E. L. Frick and Mr. E. E. Weihe, both of whom have studied in Paris and toured the continent and who in every way are striving to perfect the Atelier. The work of the patrons is very satisfactorily supplemented by the hearty assistance of Master H. Anderson and Sous-master R. Blas. "The Order Class" under Mr. J. Mazza is once again producing fine work.

Activities which will soon be under way are:

An extensive membership drive conducted by Art Janssen, for the purpose of building up the roster and also to bring the club benefits to those interested therein.

A "greater-than-ever" billiard tournament under the supervision of Harry Langley and with the assistance of Al Williams.

The organization of a club orchestra. The "band" has already met several times for practice and is making rapid strides in harmony and melody under the tender guidance of Prof. Ira Springer, who also handles the club bank "notes."

Several exhibitions of architectural work, free-hand sketches, etc., will be held at the club in the near future, the dates to be announced later.

The next regular monthly business meeting will be held, as usual, on the first Wednesday of the month.

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THE ENLARGED CLIFT HOTEL, SAN FRANCISCO

[BY CHARLES W. MEIGHAN]

JUST why a "job of remodeling" should attract great attention in a tier whose recent building achievements include a Standard Oil Building, Masonic Building, California Palace of the Legion of Honor, Huntington Apartments, the magnificent new Telephone Company Building and many others, at first glance seems puzzling. But there is no denying that from its inception to its completion the Clift Hotel addition has been very much in the public eye and, what is more to the point, has been watched with more than ordinary interest by the architectural profession and the building industry.

At a time when such great projects as the Russ Building, the Hunter-Dulin Building, Mark Hopkins Hotel and many other notable structures are actually going forward in San Francisco, it seems singular that the completion of the enlarged Clift Hotel should not have been submerged in the greater architectural "goings-on," almost in the same neighborhood. But there can be no denying that this "job of remodeling" has been the center of keen interest on the part of the profession, of the building industry and of the lay public.

The fact that the enlargement of the Clift Hotel represents an expenditure in excess of three million dollars is not enough to account for the extreme interest that San Francisco has taken in the undertaking, for there are many other building projects which exceed it greatly in cost. We must look elsewhere for the explanation. To some extent, the professional interest may have been due to the unusual feat of adding some 240 guestrooms to a hotel already completed and occupied, the addition of three entire stories to the original structure and the erection of a complete new wing, 17 stories in height, the completed whole to be entirely harmonious, the new with the old and the old with the new. No doubt some part of the interest in the Clift project was due, too, to the fact that this was the first commission of magnitude undertaken in San Francisco by Schultze & Weaver, the architects.

As for the general public, we need not seek far for an explanation, for it is doubtful whether any hotel on our Coast has endeared itself or established itself more firmly as a part of the life of the city it occupies than has the Clift since its opening in the year of the Panama Pacific Exposition in San Francisco. In fact, it was the increasing popularity of the hotel which made it necessary to undertake the enlargement.

Speculate as we may on the reasons for the unusual degree of interest displayed in the Clift, there is no denying that it existed, and now that the new Clift has been formally opened and submitted itself to inspection, there can be no question that the work is well done. There may be flaws for the critical to delight in, but even these are surprisingly few and hard to detect and fade into nothingness when one reflects that here is a structure, not built complete and anew from the ground up, but enlarged and expanded and improved without even an interruption of the complex regular business going on twenty-four hours a day within its walls. For it is a fact that guests were comfortably housed at the Clift during all of the building operations.

The most surprising feature of the Clift of today is the fact that those who knew it best have great difficulty in detecting in any detail where the old leaves off and the new begins. And that, after all, is the real test of this three-million-dollar "job of remodeling." That was the outstanding architectural problem and it has been solved successfully.

The Clift of today [illegible] 375 feet above the street. There are 240 guestrooms, all with bath. Each room is an [illegible] room. Parlor suites are available in almost any desired combination on any floor. Rooms are provided for exceptionally tall persons, and this is mentioned as but one of countless thoughtful innovations for the comfort of the hotel guests.

On the mezzanine floor are grouped five lounges and dining rooms, capable of accommodating 400 guests. Executive offices are on the second floor. Kitchens and cafeterias for the help are located in the basement.

The lobbies and public rooms, and, in fact, the interior architecture generally, embody a happy combination of Spanish and Italian Renaissance with high beamed ceilings, decorated by hand, grilled, wrought-iron doors and perfect appointments. Throughout the hotel, from basement to the smart roof lounge atop the structure, the effect is wholesome and satisfying and shows the results of infinite care in the planning and execution of every detail.

The guestrooms are generously large and fitted with many conveniences. The smallest guestrooms are 12 x 16 feet and a great number of them are 17 x 28.

Besides the provisions for dining on the mezzanine floor, the hotel has the great main dining-room, with a seating capacity of 500, on the main floor, together with the Coffee Shop, which has an entrance from the street. Other private dining-rooms are provided on the third and fourth floors, but the crowning feature is the delightful

[Continued on page [illegible]]

Structural Steel

for the enlarged

Clift Hotel

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SAN FRANCISCO AND OAKLAND

GIFFONI-VALLE-PIANA IN THE HILLS

(Continued from page 51)

form the roofs of the buildings in the court. In conjunction with these terraces it is interesting to note an unusual method employed for supporting the vertical poles used in connection with the arbor. In place of using a stone column or pier or a wooden post resting upon the wall, a stone corbel was built into the outer face of the wall about eight feet from the top and above this corbel another stone was set out from the wall, through this stone a hole was drilled through which the pole was passed, the base of the pole resting upon the corbel, these poles with their supports being placed along the face of the walls at proper intervals for the support of the arbor covering the terrace.

The ceilings in this house were about fifteen feet in height and showed the beams, which were timbers left in the round. The walls, both exterior and interior, would average two feet in thickness and were of stone. All of the rooms were well and simply furnished with a few old pieces of good design. The kitchen was of unusual interest, with its open fire for cooking, with spit and crane and a wealth of fine old hand-wrought copper utensils hanging upon the walls. Suspended from the ceiling sides of dried salt meats, meat in casings, onions, garlic and various other dry articles of food, and all this not for show but for practical daily use.

In this vicinity most of the stairs are upon the exterior, in many instances leading to an arched balcony that extends along the front of the building and upon which all of the rooms open. In this building the stairs are upon the interior and are of stone, which is the usual material employed. We descend the stairs then, out into the court, from which we descend into the wine vaults, the floors of which are about ten feet below the level of the courtyard. The ceilings of the vaults are stone vaulted and form the floor supports for the second floor. A system of tunnels extends out under the court and forms space used in the storage of aging wine. In the cellar proper are many elliptical casks six or eight feet in diameter.

The entire land is given over to the raising of wine grapes, except a small area for garden and the raising of lemons and oranges. Upon leaving, the owner loaded us down with delicious fruit and gave us a most cordial and sincere invitation to visit him again. And all this to mere strangers who chanced to knock at, or rather walk through, his gate. Such indeed is Italian hospitality in the hills.

We journey on and on, along winding roads, not knowing where night may overtake us, but trusting to that kind Providence and the Saints who watcheth over wanderers, we at last enter a beautiful valley with great hills upon either side and the blasts of mountain torrents, the Asa, tearing down between. The valley of the Asa and just around a bend in the road a quaint little town nestling against the side of the hill, above the village the gray ruins of a castle with its towers and walls long since fallen into decay. Along the road we pass flocks of milch goats attended by herders in quaint heavy capes, whose faces light up with a smile at our word of greeting, slow moving carts, women with great burdens carried gracefully upon their heads, walking with a clean, free stride, shoulders set well back. A padre in his black cloak, a young woman whose gay scarf gives a bright touch of color to the scene, and such is our entry into Giffoni-Valle-Piana. And now for lodgings for the night. What has fate in store for us? An inn or tavern—it is too small to be called by any other name—a bed with the cleanest of white linen, and supper, one should not call it by any other name. A soup with beaten egg, Parmesan cheese. A joint of mutton roasted upon a spit before a charcoal fire, white cheese, bread and wine, what more could one ask?

Out upon the terrace we look across the valley and see the yellow, twinkling lights of another village, the mountain standing out purple, dark against the moonlit, cloud-flecked sky. The day passes before us in a retrospect of sight and sound. Glorious sky, green hillsides, bleating of sheep, tinkling of bells, songs of birds, quaint and harmonious buildings, a gracious welcome by a stranger, winding roads, strange touches of color, the sweet sound of distant bells, the end of the road Giffoni-Valle-Piana.

* * *

THE ENLARGED CLIFT HOTEL, SAN FRANCISCO

(Continued from page 49)

roof lounge, commanding a magnificent view of the city and bay.

Seventeen stories above the street it is 80 feet long and 50 feet wide. The vaulted, hand-decorated ceiling is 20 feet above the floor. It is completely fitted and equipped for the "last word" in modern service. A children's "toy land" with a nurse in charge is also provided on this floor, while another unique feature is the three bungalows atop the roof, complete with fountain, patio and garden, which is the private home of Mr. Frederick C. Clift.

"A job of remodeling" the enlarged Clift Hotel may be, but it is one that must stand as a tribute to the courage of the owners, the resourcefulness of the architects and proof that such undertakings may be carried to completion with none of the usual earmarks of rebuilding or compromises with the expectancies at the sacrifice of the things worth while. It is a good job.

* * *

ADAMS AND HERDING

George J. Adams, A. I. A., and Frank Herding, A. I. A., have opened an office at Hollywood. Mr. Adams has acted as production manager for the Allied Architects Association of Los Angeles for the past four years. Mr. Herding has a national reputation as an authority on city planning and subdivision work.

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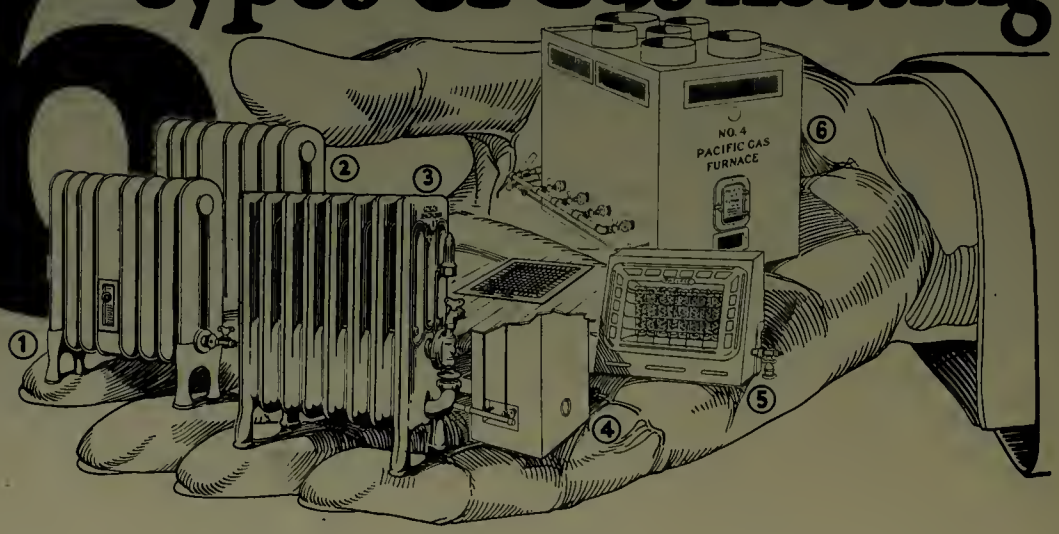

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HEATING, LIGHTING & POWER PROBLEMS

The efficient use of electricity for power, lighting and fuel and of gas for heating, cooking and industrial purposes has become so important and is developing so rapidly that it is hoped this non-technical discussion of the best principles of design and of practical methods of installation will be helpful. For the information contained in this series we are indebted to the research and engineering departments of the Pacific Gas and Electric Company.

I.

HEATING REQUIREMENTS OF MODERN APARTMENTS

BECAUSE more apartment houses of four, six and eight units are being built than any other size, and more engineers and architects are interested in the design and construction of this type, this brief discussion will concern itself with the heating requirements of such structures. In population centers, the pronounced trend today is toward apartment houses of these sizes. Since the heating and every other factor that enters into their design and construction are governed by certain fundamentals, let us see why the trend and whence.

The primary governing factor with which the designer must deal is "net income." Often before his plans receive final approval, he may have to sacrifice many cherished ideas to these two small words and even to throttle his artistic inclinations more than once, but he finds out very early that "net income" actually governs all that he does. The great final test of whether this specification stays in or that one is substituted is: "Will it pay its way? Will it earn something?"

The reasons for this are clear. From the outset the owner is only interested in the greatest possible income from the smallest initial investment. Buildings of four, six or eight apartments require no expensive elevator installation, ground area requirements are not so great as for larger structures and they lend themselves in other ways to savings in initial outlay.

But keeping in mind "net income"—most important of all—looms the fact that four, six or eight apartments may be operated with a minimum monthly outlay for maintenance and service, once they are built and occupied. When the owner goes above that number, it becomes essential that he have a manager on his property at all times, a continuous expenditure for janitor service, elevator service and many other items of operating overhead. And this goes on forever as long as the building stands.

So, as every architect knows, the whole cry of the owner is not only for the lowest possible initial outlay but for economy in operation thereafter. Many a designer of such buildings has secretly cursed the niggardliness of the owner when called upon to meet the expediencies of such a situation while recognizing that it is a condition for which no one is actually to blame.

It is a situation created entirely by the limits of a purse which must be governed by the anticipated net income over a period of time. The problem is not alone one of keeping within a set figure in the actual construction nor of so designing the structure that the maintenance cost each month thereafter will be as low as possible, but it must also be made attractive enough so tenants will be plentiful, for it goes without saying that the apartment must be livable, comfortable, modern in every respect in order to rent easily and stay rented.

All of which brings us to a consideration of the total matter of heating. A careful investigation of those who make a business of renting apartments indicates that the properly heated apartment is the one which rents first and stays rented the longest and that steam heat is the type of heating most desired by the public. Yet, it would surprise one to discover in how many instances makeshift methods of heating have had to be devised after the building is completed. To the credit of the profession be it said that this is not often the case where an architect is engaged, but there is an unusually large proportion of apartments in the design of which no architect has had a hand which seem to have been thrown up without due consideration for this essential feature.

Since the designer of the four, six, or eight apartment building must consider space-saving to the nth degree and economy in installation and upkeep, at the same time bearing in mind that adequate, comfortable heating is fundamental, it is quite logical that gas is coming to be the accepted fuel. Especially is this true in view of the tremendous recent development of satisfactory, practically foolproof, self-regulating thermostatic and time-controlled boilers and furnaces for heating with gas. For these cut operation costs to an absolute minimum.

There is no denying that there is a greater public acceptance for apartments heated with steam, that there is less transiency in an apartment house so heated. And it is a fact to which many designers of such structures are just awakening that gas-fired steam heating installations are not only the most cleanly, the most economical from a standpoint of space-saving, flexibility and convenience, but are actually the cheapest to install, maintain and operate.

(Continued on page [illegible])

QUERIES AND ANSWERS

You are invited to submit your problems to this department in this series, either for reply here or direct by mail. All questions will receive the careful study of practical experts of the Pacific Gas and Electric Company and will be submitted by them.

QUESTION: Will it pay to have a central boiler and storage tank for hot water supply to all of 12 apartments or separate individual automatic gas heaters for each?

ANSWER: For any number of apartments up to and including 12, individual gas water heaters of the automatic type are better. It will cost less for installation and for maintenance and will be more satisfactory, as each individual tenant will pay for the hot water he actually uses, neither more nor less. This is true even in case when storage tank is heated by coils from main boiler because of operating conditions.

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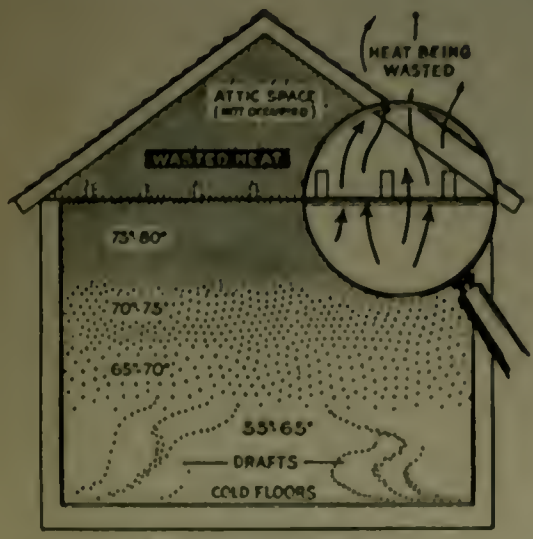

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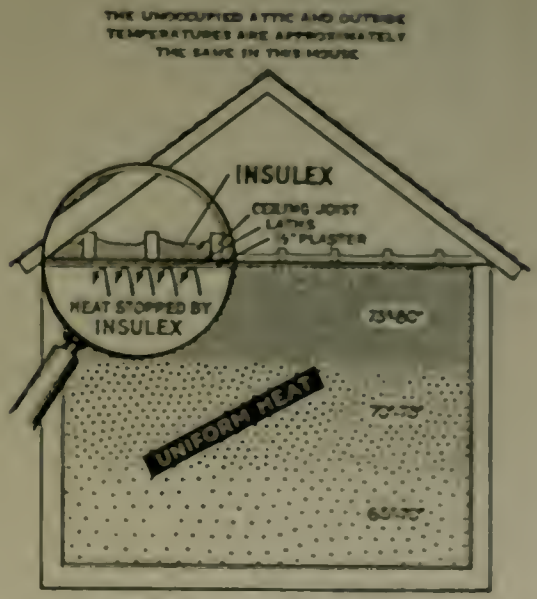

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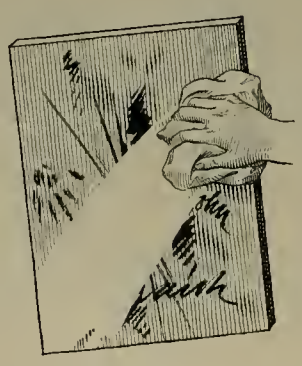

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MONTHLY BULLETIN, A. I. A.

[Concluded from page 45]

architectural practice on important work in the San Francisco district, applying himself conscientiously, cheerfully and enthusiastically at all times, although handicapped in later years by poor health. Continued or greater achievement was prevented by his premature death at the age of forty-seven years.

The members of the San Francisco Chapter, A. I. A., extend to his widow and immediate family their sincere sympathy.

Committee:
WILL G. CORLETT,
HARRIS C. ALLEN.

The report of the Committee on Resolutions on the death of the late Sylvain Schnaittacher was presented by Mr. Faville and adopted by the Chapter, as follows:

Elected to membership in The American Institute of Architects in 1905.

Died in San Francisco February 11, 1926.

In the death of Sylvain Schnaittacher the City of San Francisco has lost a notable figure from the architectural profession.

Born November 30, 1874, in the city which he loved so well, he received his training in its Grammar and High Schools and at the Mark Hopkins Institute of Art. He entered the office of A. Page Brown for practical experience, and before beginning his independent practice spent a year in European travel and architectural study.

Among the buildings of note designed and erected by him may be listed Paige Motor Car Company Building, Argonaut Club Building, Beresford Country Club and many apartment houses. In association with other architects he designed and erected Temple Emanu-El, State Agricultural Building and Mt. Zion Nurses' Home.

He acted as a member of the Jury with Henry Bacon and William Mitchell Kendall for the Capitol Extension Building at Sacramento, California, and as advisor in several important private building competitions.

Ever generous in giving his time to public service, and in the interest of his profession, he served for many years on the Examining Committee for the State Civil Service Commission for the examination of architectural draftsmen, was Secretary of the California State Board of Architecture for sixteen years, Secretary of the San Francisco Chapter of the A. I. A. ten years, and served as its Vice-President, and finally as President during the years 1918-1920. At the time of his death he was a member of the Board of Directors of the American Institute of Architects, with its headquarters at Washington, D. C., acting as Regional Director of the Ninth District.

It is difficult to realize that he is no longer with us, for we always liked him and trusted him and had faith in his wisdom and good sense and stability, and though he achieved distinction in his profession and created many beautiful buildings to testify to his skill, he left to us, besides these, a richer heritage—memories filled with thoughts of his fine qualities and loyalty, mellowed by gracious kindliness. And we shall go forward cherishing in our hearts this heritage.

Committee:
W. B. FAVILLE,
WM. MOOSER.

There being no further business, the meeting adjourned at 9:32 p. m.

Respectfully submitted,
ALBERT J. EVERS, *Secretary*.

Following adjournment, Mr. Wm. B. Faville, F. A. I. A., delivered informally an absorbingly interesting account of his personal experiences and impressions of peoples, manners, customs, art and architecture in France, Italy, Spain and North Africa. He dwelt at some length on the sculpture of Donatello and the stained glass of Chartres Cathedral. During the exposition of Mr. Faville's theme some very unusual photographs of distinguished examples of sculpture and details of architecture, mural painting and stained glass were passed around the table. These served very admirably to illustrate the discussion, but made it difficult to follow the speaker at the same time. It is to be hoped that Mr. Faville will find time to have slides made which will enable him to present his illustrations simultaneous with his very illuminating remarks.

The meeting was considered by all who attended one of the most profitable and enjoyable of recent years.

HEATING, LIGHTING AND POWER

There is a considerable saving in first cost in the installation of a gas-fired steam heating boiler for the modern four, six, or eight apartment structure, but the saving in initial outlay is as nothing compared with the saving over a period of years. With the steam piped to every apartment from a central boiler, automatically controlled, the continuous expense of a furnace or heater attendant is eliminated entirely when gas is the chosen fuel.

In the matter of first cost, it has been definitely established that the gas-fired steam heating equipment for such an apartment house is less expensive than with any other type of fuel for the reason that storage space—either surface or underground—for fuel is not required where gas is used. The expensive fireproof room necessary with other fuels is not a legal requirement while otherwise the installation is much the same with gas as with types of steam heating where other fuels are used. In no case is any part of the equipment more expensive with gas. Of course there should be complete insulation of all steam pipes and of the boiler itself as well as the piping to eliminate heat waste and this is good standard practice whatever type of fuel be used. The thoughtful designer abreast of the times is giving more and more care to the insulation of walls, floors and ceilings against heat loss, too.

Then there are apartments which provide the individual vented gas radiators controlled by each tenant and these are popular and satisfactory. But we are here considering the heating problem from a viewpoint of "net income" over a period of years. Since net income depends on gross income and the gross income of such a property depends wholly on "selling" every apartment, whether four, six or eight, to the public, and keeping them "sold", and since uniform, continuous steam heat is the greatest factor in such a sale, it becomes apparent at once that correct heating installation is vital to the success of the property. The prospective tenant wants steam heat. It is almost the first demand made by a renter.

If the small apartment lacks steam heat, however great its attractions otherwise, the tenant is apt to go where he can get it. Now, thanks to the automatic gas fired boiler, even the smallest building can have a real steam heating plant, guaranteeing adequate and satisfactory heating, with a low first cost and no expense thereafter for maintenance. With gas, one gets a heating system flexible enough to meet any sudden demands, one that makes the apartment more readily rentable at higher rental, one that gives lasting satisfaction in operation, since it may be lighted at the time of installation and will function automatically for a long period of time thereafter. Certainly every heating requirement of that "net income" bogy has thus been met.

* * *

COURSES IN ARCHITECTURE

As a result of the demand that has been developing during the past few years, courses in architecture, it is announced, are receiving special attention in the plans for the summer session this year at the Carnegie Institute of Technology in Pittsburgh. Under the plans for the coming summer, the Department of Architecture of the College of Fine Arts will give intensive six weeks' courses from June 14 to July 24 to meet the needs of students who desire to continue their work in architecture in the vacation, whether to make up credit, obtain advanced credit, or to prepare themselves better for entrance.

* * *

Angus McL. McSweeney, 3245 Octavia street, has been awarded prizes to the amount of $1,550 in a nation-wide architectural competition for design of fireproof concrete and masonry houses of moderate cost.

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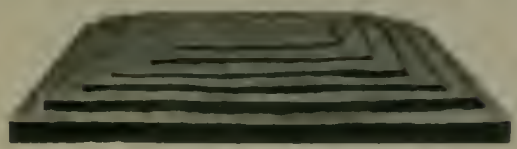

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RESIDENCE OF MRS. ARTHUR ROSE VINCENT, PEBBLE BEACH, CALIF. GEORGE WASHINGTON SMITH, ARCHITECT

SPANISH ATMOSPHERE

[BY HARRIS ALLEN, A. I. A.]

THE traditions of California have developed very largely from memories of its early Spanish settlers and life on the great ranches of those days, feudal in character, picturesque to the Anglo-Saxon eye, alluring in its combination of placid indolence and gay fiesta.

As a setting for this "dolce far niente" existence, the ranch houses were well adapted. Simple, almost primitive, from force of local circumstances, there was yet a rather lordly air of spaciousness, of hospitality to the guest, of privacy for intimate family life, of security against marauders. Farm houses as they were, the influence of inherited customs dictated certain forms of arrangement and construction. The balmy climate, the luxuriant growth of trees and plants, the gently rolling contours of the country, all affected the general scheme of plantation architecture, while time mellowed the ensemble and helped to produce that charm which has now become so familiar by the means of photograph and highway.

It is not strange, therefore, that when the era of unprecedented, almost incredible growth began in Southern California, these early traditions should have been seized upon and welded into the architecture of the day. Modified of necessity to suit modern requirements, exaggerated and adorned and abused at first (and, alas! even yet, in commercial housing operations), we have been coming closer and closer to the achievement of that Spanish atmosphere which was the glory of early California.

No one has approached more closely to the ideal than Mr. George Washington Smith, of Santa Barbara, some of whose recent buildings are shown in this issue. The "ideal" differs according to the individual viewpoint, but it may be broadly defined as a dwelling which might have been built by one of the Spanish colonists

Patio, Residence of Mrs. Arthur Rose Vincent

in California. Such accessories as iron, tile, modeled ornament, need not destroy the California character of the place so long as their use is not forced. Size has nothing to do with it; substance does; but it must have that intangible quality we call "atmosphere," and to create atmosphere one must be an artist.

Patio, Residence of Mrs. Arthur Rose Vincent

Mr. Smith is an artist. It is useless to try to analyze his compositions in cold blood, to call attention to the proportions of wall and window, the sense of informal balance, the vistas in house and garden. I suspect much of this is intuitive rather than intentional; not that his plans are not well studied, for it is obvious from the happy relations his houses bear to their sites, and from the easy sequence of interior apartments, that observation and thought have been used with discretion. But there is no effort of effect; indeed, there is a naiveté which is consummate art in itself.

Photographs of these houses convey but a meager impression of their delightful and virile quality. Mass and detail—yes, and the effect of

Doorway, Residence of Mr. George F. Steedman
Santa Barbara, California

sunshine and shadow; but of color, of texture, of the values of materials, and reveals, and craftsmanship, it is difficult to judge without actually seeing the buildings themselves.

The beauty and traditional quality of Mr. Smith's work has, of course, set a style of which there are now hosts of examples. For this we may well be thankful. Copies of good things are better than poor originals; and our quick growth of foliage makes most of these more than just acceptable. You may be quite sure, however, that Mr. Smith's own work is unmistakable. Vary it as he may, there is always a quality, an atmosphere about it which speaks the language of traditional California as no one else has yet been able to do.

RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

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FORECOURT, RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
GEORGE WASHINGTON SMITH, ARCHITECT

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GARDEN FRONT, RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
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ENTRANCE GATEWAY, RESIDENCE OF COL. D. C. JACKLING, WOODSIDE, CALIFORNIA
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GARDEN GATE, RESIDENCE OF MR. GEO. F. STEEDMAN, SANTA BARBARA, CALIFORNIA
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GARDEN WALL AND CORNER, RESIDENCE OF MR GEO F STEEDMAN, SANTA BARBARA, CALIFORNIA
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DINING ROOM, RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA
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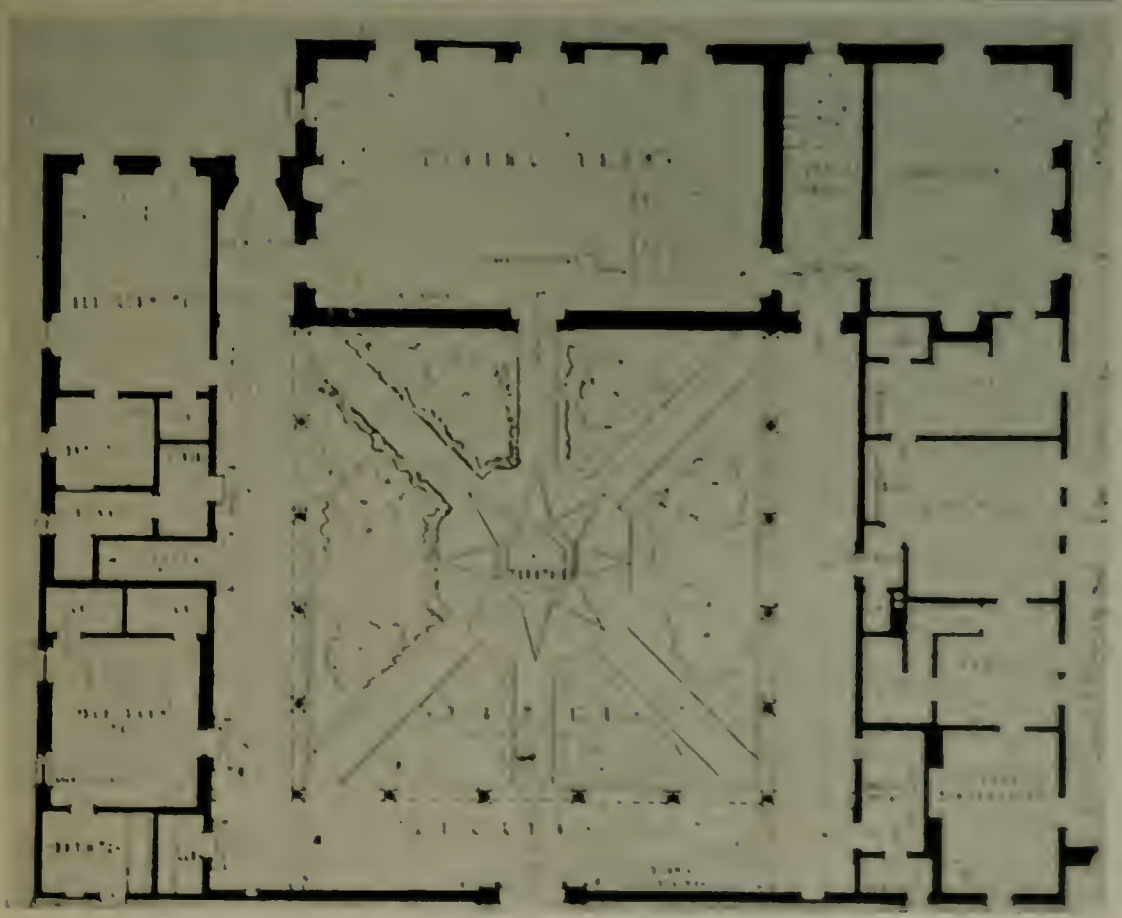
Photographs by J. W. Collinge



RESIDENCE AND PLAN, MRS. ARTHUR ROSE VINCENT, PEBBLE BEACH, CALIFORNIA
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STAIRS FROM PATIO, RESIDENCE MRS. ARTHUR ROSE VINCENT, PEBBLE BEACH, CALIFORNIA
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ARCADE IN PATIO, RESIDENCE MRS. ARTHUR ROSE VINCENT, PEBBLE BEACH, CALIFORNIA

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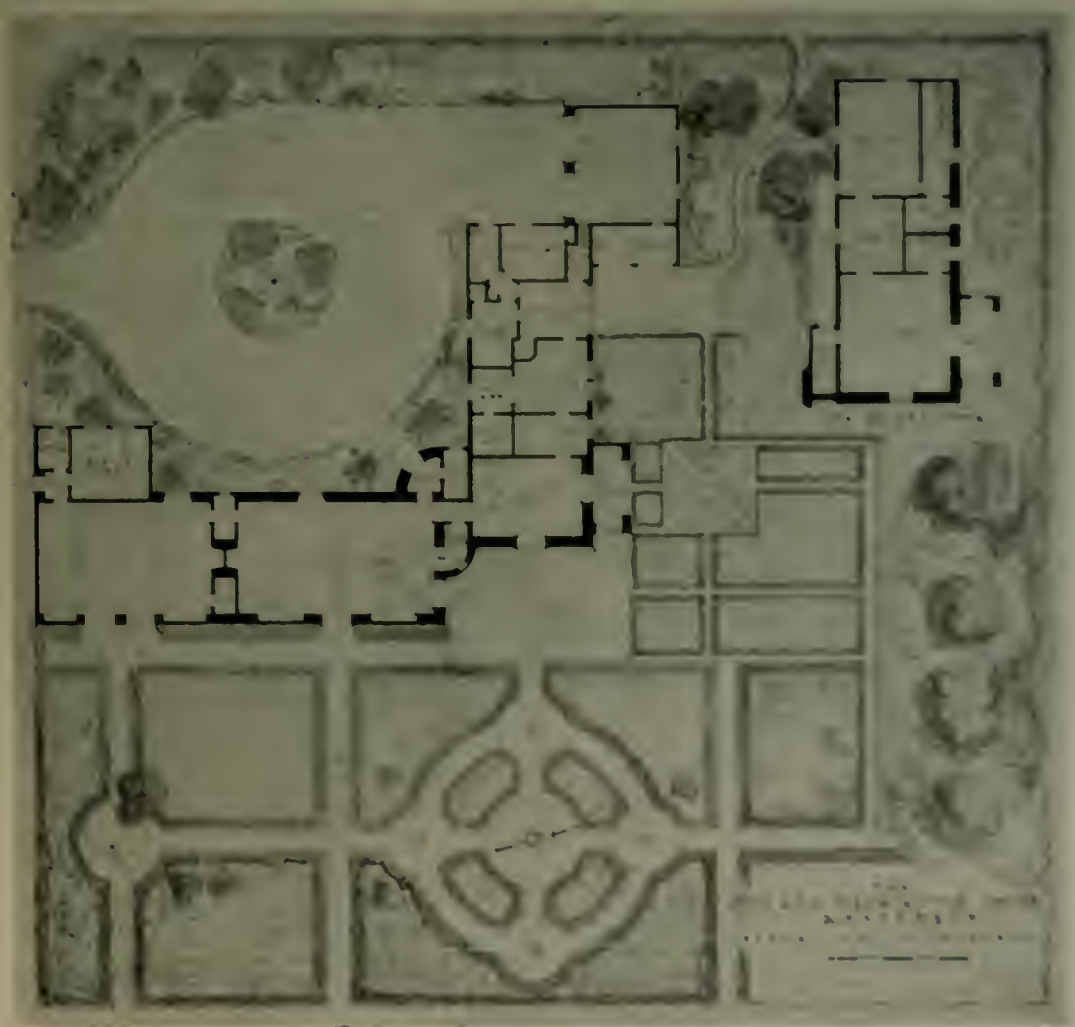

RESIDENCE AND PLAN OF GEO WASHINGTON SMITH, ARCHITECT, SANTA BARBARA, CALIFORNIA
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THE interest aroused by "Brickwork in Italy" in the architectural profession is a reflection of the book's usefulness as well as of the charming manner in which the subject is presented. The feeling among many prominent architects toward this instructive and entertaining volume is indicated by a few typical commendations quoted here:

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>
> *"It is a very interesting piece of history and am looking forward with pleasure to its use with my work."*
>
> *"This book is a very valuable addition to any architect's library and is one of the most complete treatises on brickwork of its period that I have ever had the pleasure of seeing."*
>
> *"It is a very interesting and useful book."*
>
> *"It is certainly a work of art and will be most useful in an architect's office."*

The table of contents indicates the scope of the book. The text, which is illustrated with 20 four-color illustrations, 300 halftone plates and 69 drawings, is the work of two Italian scholars, Prof. Carlo Roccatelli and Prof. Enrico Verdozzi. The preface is written by Comm. Prof. Gustavo Giovannoni.

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[BY ARTHUR C. ALVAREZ]

Assistant Professor of Civil Engineering, University of California

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In Figure 7 the interior longitudinal foundation AB is needed as an intermediate support for the door joists, fg. The interior transverse foundation CD is very desirable in order to support a line of braced underpinning that is adequately tied to the otherwise long exterior walls to prevent them from bulging at C and D. The plate of the underpinning should be double instead of single, because this permits of well nailed joints having a large overlap like CD in Figure 4, instead of a joint with short overlap as at E in Figure 3, which is very weak in horizontal tension. The corner ties, *kr* in Figure 7, should be of 6 or 8 pine 6 by 6 inches in section. They should be drilled at each end for five tenpenny nails and attached as shown to the top of the redwood sill, also to the bottom of the 4 by 6 inch plate.

Because the bracing of the underpinning is so important and because the underpinning is usually still accessible from the inside in houses already built, Figures 5 and 6

Figure 5
A Method of Reinforcing the Bracing in the Underpinning of a House Already Built

have been drawn to show how the underpinning may be reinforced in such cases. To do so is good insurance against damage by earthquake. In Figure 6 the added reinforcement is shown dotted. In Figure 5, two 2 by 6 inch

[illegible]

[illegible] of pine, AB and CD are attached to sill, [illegible] plate [illegible] nails for which holes have been drilled, because the strength of the brace is greatly [illegible], if split by nailing. In Figure 7 EF represents a stick of 2 by 4 inch pine drilled for tenpenny nails and attached to the plate to strengthen the weak joint at E.

Figure 6
A Method of Reinforcing the Bracing in the Underpinning of a House Already Built

FLOORS. To insure lateral support, the joists, *fg* in Figure 7, which are usually 2 by 10 inches or 2 by 12 inches in section according to span, should be bridged solidly with crosh pine along plates EF, AB and GH. The cross bracing of joists along lines *fK* and LM in Figure 7, which is also shown dotted in Figures 1 and 4—because it is concealed by the solid bridging—would be much more efficient in stiffening the floor than is frequently so, if it were made 2 by 4 inches in section instead of 2 by 3 inches, if care were taken to make the nails in the pieces accurately against the sides of the joists and if the pieces were drilled for two tenpenny nails at each end instead of being split by driving in two tenpenny nails. This cross bracing of joists acts to refine the floor by distributing concentrated vertical loads to adjacent joists.

The joists should be fastened strongly to the [illegible]

[illegible]

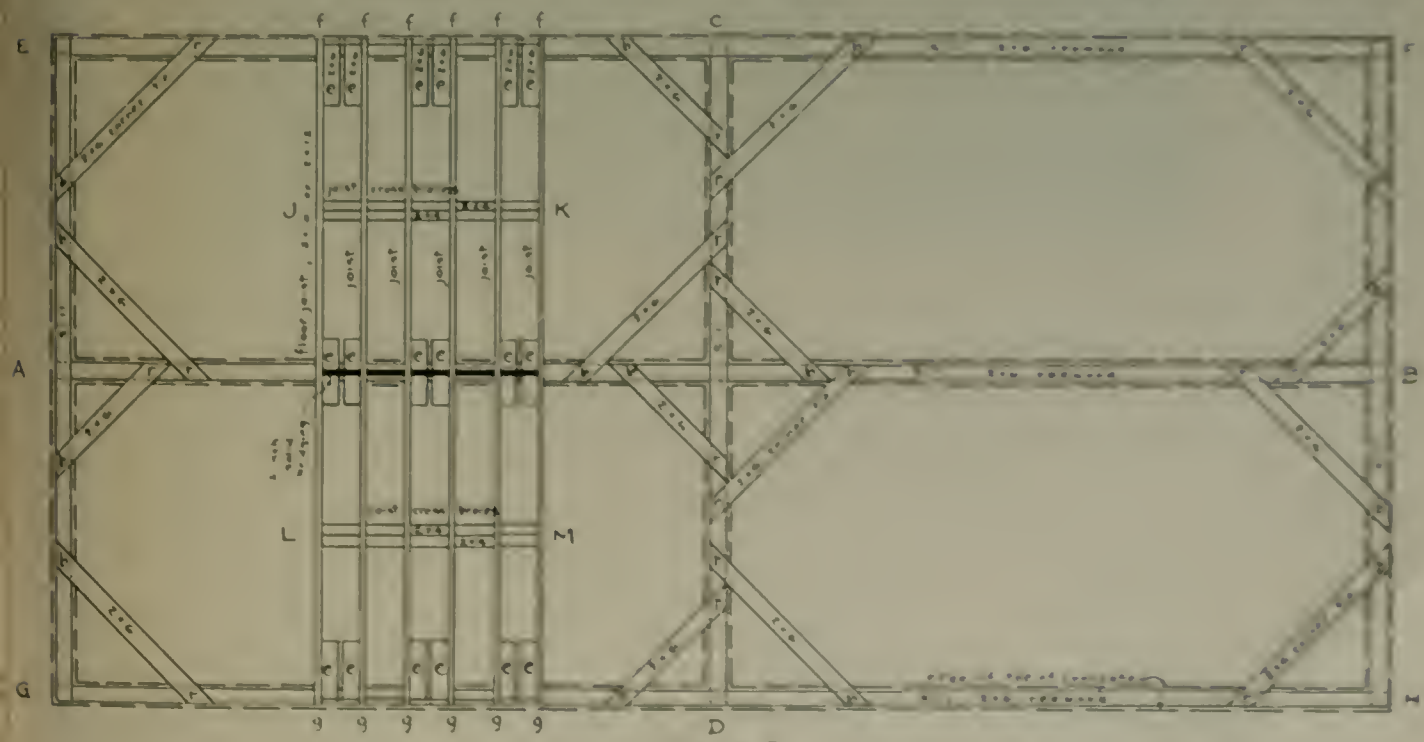

Figure 7
Plan
Corner Ties for Sill and Plate of Underpinning.
Method of Attaching and Bracing Floor Joists.

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California Stucco Color No. 231-B. [Warm yellowish cream color.]
Harmony of color—tile, green shrubs, lawn, vari-colored stepping stones, etc. Hills in background for setting.

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314 North Fourth St.

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Cretestone Builders'
Supply Co.
Box 555

CHATTANOOGA, TENN.
Dixie Concrete Products
Company
1013 James Bldg.

INDIANAPOLIS, IND.
R. A. Shelhorn
College Ave. and 49th St.

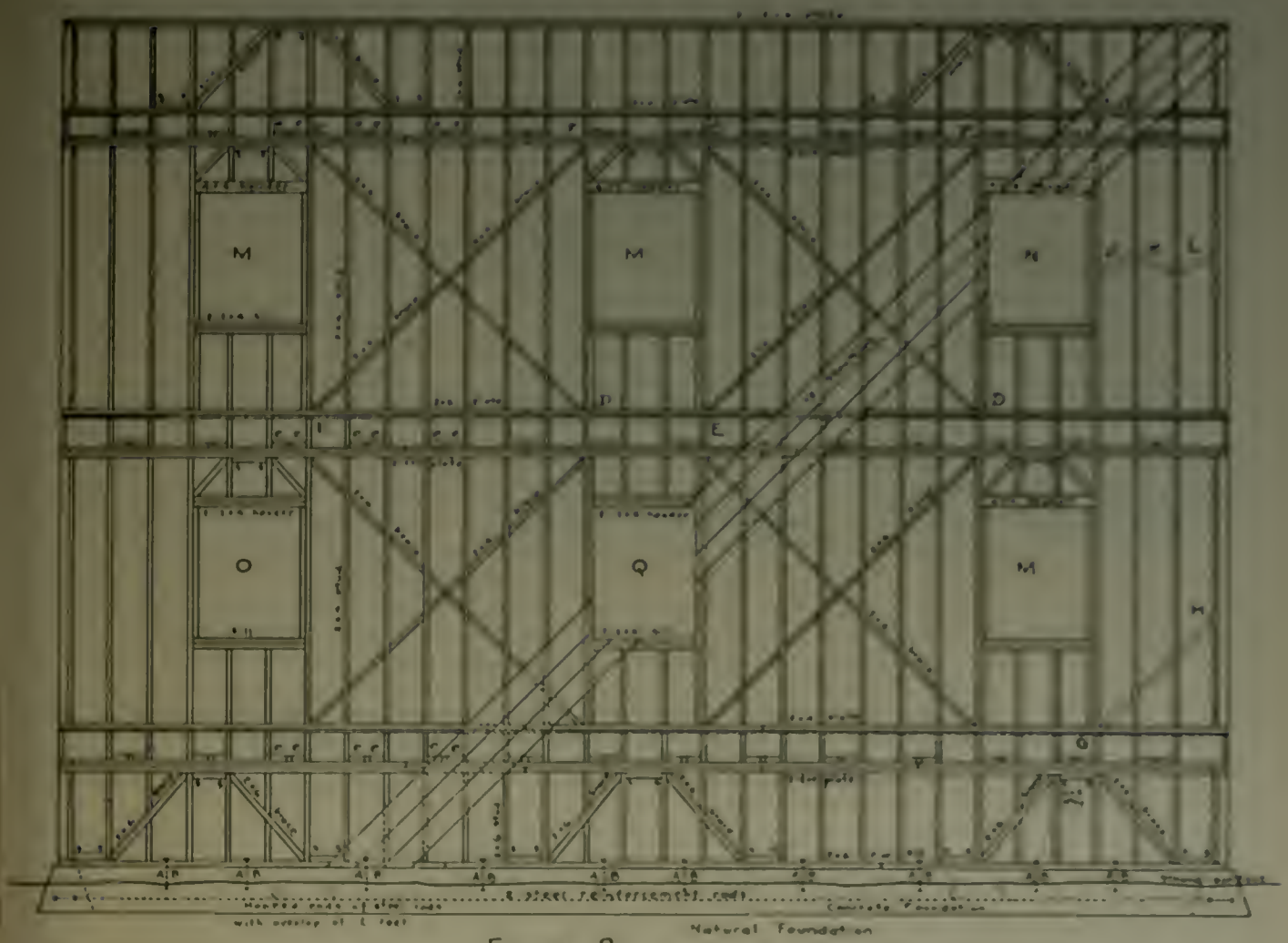

Figure 8
Elevation of Framing of Building

verse plates, EF, AB and GH, by properly designed joints rather than by mere "toe nailing," a method commonly followed by carpenters but one which produces a very weak joint. A very effective joint may be arranged by using a piece of 2 by 6 inch pine about two feet long, as shown in plan by *e* in Figure 7 and in elevation by *e* in Figure 8. The joist should be drilled for four 20-penny nails properly staggered and the piece *e* should be drilled for four 20-penny nails to the plate. The joist-plate joints should be made in this manner at the first and second floors and at the ceiling of the second floor.

The ⅞ inch rough flooring boards should be laid at an angle of 45 degrees with the sides of the house. Eight-penny nails are large enough. By laying the flooring at an angle of 45 degrees instead of parallel to the sides, the house is much more effectively braced against twisting by an earthquake. The boards of the roof also, when that is flat, should be laid at 45 degrees.

EXTERIOR WALLS. All the studs and plates in stories above the underpinning should be of 2 by 4 inch pine or fir, the studs being spaced usually 16 inches between centers. The upper plate of every story should be doubled and advantage of this fact should be taken to give its joints a large well nailed overlap as shown in Figure 8. In each side of each story there should be two lines of 2 by 4 inch stud bracing sloping in each direction, like CD and EF in Figure 8. To be effective, this bracing should make an angle with the horizontal not greater than 45 degrees and should extend from plate to plate, rather than as shown by GH, because a stud brace like GH is only about 40 per cent as efficacious as the brace EF. In the stories above the underpinning, it is better to fit the stud braces between the studs otherwise too many studs must be cut. Stays will then not be necessary at the ends of the stud braces which terminate at the plates.

Tests made by the writer during the early part of this year at the Civil Engineering Laboratory of the University of California show that when the 1 by 8 inch boards used for sheathing are nailed to the studs at an angle of 45 degrees with the horizontal instead of horizontally, the resistance of the wall to earthquakes is increased about 40 per cent, when the studs are also braced as shown in Figure 8 by diagonal stud braces. Moreover, since such diagonal sheathing bonds the framework of the several stories and the underpinning in such a way as to cause the entire building to act as a unit, it is strongly recommended where resistance to earthquakes is a factor to be considered. Eight-penny nails are sufficient for the sheathing. To obtain the best bracing, the joints in the sheathing, if required, should be made on the studs and midway between the floor levels, if the joints occur at the floor levels, much of the advantage of the diagonal bracing is lost.

Pieces marked J, K, and L in Figure 8, called fire stops, are required by the building codes of some cities but are entirely unnecessary in the outside walls of a building erected one story at a time, if sheathing is used. In interior partitions, however, such so-called fire stops help slightly to stiffen a wall that is covered on each side with plaster only.

Openings marked M and N in Figure 8 are correctly framed. M, because the upper header trussing is stiffer

(continued on page 41)

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· EDITORIAL ·

Words to the Wise

At a recent meeting of the R. I. B. A. President E. Guy Dawber delivered to students of architecture an address so comprehensive, containing so much wise and practical advice, that not only the student but the average architect, wherever he may be located, may find therein much food for profitable thought. Some excerpts follow:

"The first, and a very important point in our profession, and indeed in any profession, is the acquisition of a good sound education, for without it an architect, however gifted as a designer, can neither cope with the difficulties which continually arise in his daily work nor meet his clients on equal ground. At the same time, although I am a firm believer in the advantages of an academic training, I am equally certain that an academic education only will not be of any use unless you have practical knowledge and understanding as well. If you study the lives of the men who have been successful, you will observe that they have achieved success primarily through love of their work, but you will also realize that affection for the chosen pursuit is not by any means sufficient, and that the most important thing is the absolute determination to pass nothing as understood which is not understood.

"At the outset of my career I always found that one of the most difficult things was to realize the ideas of my clients, not because I was incapable of doing so, but because my enthusiasm for my own conceptions blocked the view. I have learned in years of practice the absolute necessity of concentrating all one's efforts on the complete understanding of one's clients' views and wishes, though I am not suggesting the advisability of carrying out all their ideas. Far from it.

"Another difficulty which confronts one is the necessity of disregarding the importunities of small details and subordinating them to the main conception. The difficulty of knowing what to do is often nothing compared to the difficulty of knowing what not to do. I am reminded of the admirable advice given me years ago by a very great and shrewd man of the world who had both knowledge and a great love of art. He told me when I started practice for myself never to neglect the smallest trifle that went wrong in any commission that I had to execute, and, however irksome and infinitesimal it seemed, to give it my own personal attention at all costs. He also urged me never to delay the immediate settlement of the smallest detail, or the answering of letters, for arrears of correspondence and small things to be attended to, if allowed to accumulate, worry and depress like unpaid debts.

"Another of the difficulties of the calling you have adopted, which comprises so wide and various a scope and requires such an exacting apprenticeship, is the necessity for fitting in one's artistic ideas with the stern realities of everyday business.

"Neither genius nor ability will avail if the practical side is neglected. What credit will you gain for your charmingly designed rooms, your beautiful elevations, or your well-chosen materials if the rain gets through the walls, or the chimneys smoke, or your work costs more than it should? Throw that abstract at the end of your continuous [illegible] and passers-by at a glance will see that you have greatly prized.

"In the attempt to make your mark, stand out and surpass those of your contemporaries, while many of you will no doubt be attracted to the Latest movement, it is as well to pause before you throw yourselves heart and soul into any complex, for the essential thing to remember in the idea, and if it is a good idea it is worth acting. But do not easily be led off the beaten track to follow it. You will find that the best buildings from every point of view are those which are evolved one of a simple, straightforward, common sense manner. The story of good buildings in our country shows that the most proportions, the happiest effects, both in plan and elevation, are obtained in the simplest and most direct way.

"Today the public of all classes is largely indifferent to its surroundings. It knows but little of the claims of architecture or its influence upon our lives. Although architecture, in certain instances, as produced under [illegible] never at a higher level, unfortunately there exists a small proportion of the whole, the bulk of the buildings we see around us being of inferior merit and generally not the work of architects at all.

"Our profession, unfortunately, lends itself easily to the charlatan and the ill-informed, many of whom possess no architectural qualifications, and the inability of the public to discriminate between the good and the bad perpetuates the evil. The only remedy lies in education. We are doing our utmost to train our students to become good architects, to give you the best possible position to fit you for the positions you will ultimately be called upon to fill, and if we do this it is only right that the public generally should be educated to understand what architects are doing and striving for.

"The teachers in our elementary and secondary schools, and for that matter in our public schools, as a rule know nothing about architecture, nor of its importance to the community at large, and even the teachers at our colleges and universities are in the main ill-equipped in that direction. I do not suggest that chit or short pupils should be taught architecture in the technical sense, but I do feel that we should try to get into the curricula of our schools some definite recognition of the importance of architecture and town planning in the ordinary course. The student should be taught the value of [illegible] buildings, of well-arranged streets and open spaces, of cleanliness, order, and spaciousness in our public thoroughfares, and the maintenance of the civic spirit in the city, town or village he dwells in. Had this been done [illegible] years ago the [illegible] rights we enjoy at present, the [illegible] considered buildings placed without regard to their environment, would never have come into being."

* * *

Mr. Frederick Wescott, architect, announces that he will be glad to receive manufacturers' catalogs and building information at his office, which he has just opened at the Northwestern National Bank Building, Portland, Oregon, for the practice of architecture.

* * *

Edwin J. Symmes, Architect, announces the removal of his San Francisco office to 215 Sharon Building, Telephone Kearny 6[illegible].

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MONTHLY BULLETIN

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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects, will be held on Tuesday, May 18, 1926, at 6:30 p. m., at the rooms of the San Francisco Architectural Club, 523 Pine street. Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was held on Tuesday, April 20, 1926, at the rooms of the San Francisco Architectural Club, 523 Pine street. In the absence of the President, Mr. J. S. Fairweather took the chair.

The following members were present: Wm. Mooser, W. B. Faville, Ernest Coxhead, Wm. O. Raiguel, Henry H. Gutterson, J. J. Donovan, G. F. Ashley, J. S. Fairweather, Morris M. Bruce, W. C. Hays, Albert Schroepfer, A. J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

There was no unfinished business.

COMMITTEES

Mr. Coxhead, chairman of the City Planning Committee, reported that the committee had been in touch with the City Planning Commission of San Francisco. Moved, seconded and carried that a letter be sent out to all members of the Chapter, giving the sense of the discussion, for the purpose of bringing the matter up at next Chapter meeting.

Mr. Coxhead reported on the Plan of Washington Committee.

A letter was read from Mr. Clair H. Green of the Architectural and Allied Arts Exposition. Moved, seconded and carried that the letter be published in digest form.

An invitation was read from the Royal Institute of British Architects for the meeting in London, June 14 to 19.

The Secretary reported that President Reid had appointed an Exhibition Committee consisting of Messrs. Earle B. Bertz, Harris Allen and Louis C. Mullgardt. Also, Mr. G. F. Ashley was appointed to fill the place of Mr. J. R. Miller on the City Planning Committee.

It was moved, seconded and carried that a committee be appointed to draw up resolutions for the death of Mr. Rudolph A. Herrold, who passed away on April 14, 1926.

After discussion of Allied Architects Association, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS,
Secretary.

Mr. G. T. Pierrel of the American Brass Co. entertained the Chapter with a film entitled "From Mine to Consumer—The Story of Anaconda." During the progress of the film Mr. Pierrel explained the various stages of manufacture and answered the questions of those present. Many thanks are due to him and his company for this instructive entertainment.

OCCUPY NEW BUILDING

Tuesday, April 20, the newly completed Dunham Building, 450 East Ohio street, Chicago, was occupied by the administrative and general offices of the C. A. Dunham Co. This building is a handsome nine story structure but a stone's throw from Chicago's Outer Lake Shore Drive, on Ohio street, on the near North Side. It was designed by D. H. Burnham & Co., and is a splendid addition to the architecture of the area in which it is located.

* * *

SUPER-ILLUMINATOR FOR COMMERCIAL USES

A change in efficient commercial lighting has recently been made by The Edwin F. Guth Co. of St. Louis, who have perfected a new totally enclosed unit known as GuthLite. An adjustable white porcelain enameled reflector directs the light so as to secure a wide distribution with uniform intensity on the working plane. The upper part of the globe extends through the reflector, giving adequate, shadowless illumination of the ceiling. There are no spots of high luminosity as GuthLite has very low brightness at the source. The lamp filament is positioned high in the globe so that most of the light is diffused through the narrow neck of the glass towards the reflector surface, which reflects it downward over a wide area. Electrical engineers who have seen GuthLite state that it is the nearest approach to perfect diffusion.

* * *

CONSOLIDATION

A news item that will be of interest to the trade: The Stewart Electrical Manufacturing Co. and the Electrical Sheet Metal Works will consolidate with the Frank Adam Electric Co. The new company will be known as The Stewart Works of the Frank Adam Electric Co. The new company will manufacture and sell slate, FAI panel boards and Stewart safety type deadfront switchboards. For the present the Electrical Sheet Metal Works will remain at No. 81 Shipley street, and the Stewart Panelboard Works at No. 54 Columbia Square, San Francisco.

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THE initial opening of the new clubquarters of the San Francisco Architectural Club at 545 Post street was celebrated on Monday evening, April 12, 1926, by a banquet for the members of the club as well as members of the architectural profession not belonging to the club. "A good time was had by all" is what might be said of those in attendance at the affair. This heralded the Grand Opening Week and was immediately followed by a week of educational and social affairs, which was climaxed by a dance given for the members of the club and their friends on Saturday evening, April 17, 1926.

Now that we are established, and have an incentive for club spirit, "Art" Janssen has instigated a membership campaign which we feel sure will prove worth the time and effort of those members entering into the spirit of it. We are looking for big results!

The "Beaux Arts" activity is developing in our Atelier. The members are taking advantage of our new quarters, and will, no doubt, all be humming throughout the season. With the results of this season's work, we hope to have a larger class of Class A men in the beginning of the fall season.

The resignation of two of our active students was necessitated by their leaving San Francisco. Ed. K. McNinch, one of them, is now in Sacramento, where he has joined Starks & Flanders, former members of our club, who are now the correspondents for the "Beaux Arts."

Fritz Klinger, the other member, left to join Ely Kahn in New York, after he is graduating this year at Stanford.

News from two of our former students has been received lately. Jack Gaither, who is employed by the Peruvian Government, developing Peruvian school buildings in that country, has reported that he is thoroughly enjoying his experiences in South America. Word has been received from Otto Bullock, who is studying at Harvard, to the effect that he finds there are many advantages and that he is getting the most out of them.

One of the Class B Problems drawn by E. L. Bai appears below, having been awarded a first mention place.

OUTLINE OF A SMALL HOUSE PLAN BUREAU

[FROM A SURVEY PREPARED BY C. A. TRUEDELL, A.I.A.]

FUNCTIONS OF PLAN BUREAU
1. To establish liaison between home-building factors
2. To coordinate their interests
3. To develop an efficient service medium

FACTORS
1. The community
2. The prospective owner.
3. The architectural profession
4. Home financing interests.
5. Building contractors.
6. Subcontractors
7. Building material dealers
8. Realtors

EXISTING BUREAUS, THEIR HISTORY
1. Architects' Small House Service Bureau
2. Los Angeles Architectural Club Plan Guild
3. Santa Barbara Community Arts Plan Service
4. One-type plan services
5. Commercial plan services

ANALYSIS OF EFFICIENT PLAN BUREAU
1. Needs and interests of each factor
2. Policies of finance, propaganda and plan marketing

FINANCE
1. Plan endowment, material producers to endow Bureau with cash, to receive one plan for each $ endowed. Plans to be sold for $15 or a set of 5 to Builder-$5, or to endower or sales agent, after endowment is paid off, profits to be returned to sale plans at $10 or cash.
2. Plan certificates, realtors to buy plans at include as sale of lots, plan certificate to be issued by title companies, which would in turn pay the Bureau.
3. Extra sets of plans, etc., sold at cost.

PROPAGANDA
1. Endeavors to get out inexpensive plan books and pamphlets
2. Magazines to publish Bureau plans.
3. Newspapers to publish architectural Bureau plans.

PLAN MARKETING
1. Decentralize distributing groups, contractors, material producers and agents, lumber yards, building material exhibits, etc.

PRODUCTION OF PLANS
1. Professional Art Jury
2. Sketch designs to be paid for at fixed rate
3. All plans developed in central drafting room and standardized as far as possible

(Continued on page 14)

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Chicago	Indianapolis	Los Angeles	New Orleans	Philadelphia	Salt Lake City	Vancouver, B. C.
Columbus						Washington, D. C.
Dallas						

PERSONAL GLIMPSES

IN few professions is the individual so completely at the mercy of the public that in his day. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers [illegible]

GEORGE WASHINGTON SMITH

THE year 1914 was notable for two reasons—the start of the World War, and the start of George Washington Smith's career in California.

As might be discerned from his name, he was born in East Liberty, Pennsylvania. After courses in the Pennsylvania Academy of Fine Arts and Harvard School of Architecture, Mr. Smith browsed about France, Italy and Spain, studying architecture, painting and sculpture, until he had the "feel" of the Romance builders under his skin—and especially the charm of Castile absorbed him and was absorbed by him. On his return to this country he told himself that patios and restraint and deep, cool courtyards could mate charmingly with a given climate, and everyone knows that California has been practically married to a climate for years. So that was that.

George Washington Smith has been called the "Father of the Hispanic Development in California," which has not only been the one significant development in that State since the days of the old Mexican-Spanish Missions, but also has influenced all the recent development in Florida.

His first accomplishment in California was the residence for Mr. Craig Heberton, completed in 1916. Since then he has been and is busy in creating residences of great distinction; a "George Washington Smith house" is as distinctive in its way as a Christopher Wren church.

Like Mr. Charles A. Platt, Mr. Smith broke into the architectural game—and it is safe to say that he enjoys it as much as a game, and by no means looks upon it as work—through painting pictures and designing gardens. The building of houses, to put in the gardens, and to complete the pictures, followed logically, in order to satisfy his own standards, and it also followed that many people who saw those early houses wanted Mr. Smith to design homes and gardens for them.

GEORGE WASHINGTON SMITH, A. I. A.

He belongs to the A. I. A., the Paris A. A. A.-N. A. C., the Santa Barbara Club, the Montecito Country Club, the Beach Club. Besides being a great artist, he is a very delightful gentleman to meet. He once stated as his hobby "Eliminating all useless ornament from a design," but we suspect it is more than a hobby, it is a creed.

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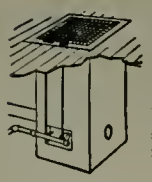

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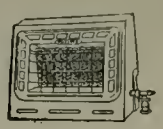
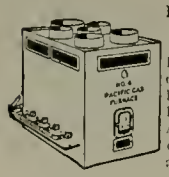


An air duct supplies a continuous stream of fresh air to the room. Outer casing is always cool. Any finish desired.



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II

ELECTRICITY IN THE MODERN HOME

BY THOMAS B. HUNTER
Hunter & Hudson, Consulting Engineers

ELECTRICITY to the housewife is convenience, cleanliness, comfort and labor saving, the modern servant in the home; she is always peacefully awaiting your demands and is on duty 24 hours every day of the year. She never asks you for afternoons off or evenings out. You have only to turn the switch and she goes to work. The only demand she makes is that you have the proper wires to feed her.

Electricity is a fuel for light, heat and power. In the planning of a new home or remodeling the old it is important that the assistance of an electrical expert be obtained to assist you in this important work. For your convenience we will briefly touch upon the main electrical applications which should be considered in the modern home (the home without these devices is not modern).

Correct illumination is dependent upon two factors which are the elimination of (*first*) glare and (*second*) shadows. This is accomplished by the shading of properly located fixtures. Floor and table lamps are advocated by the illumination engineer, as a part of correct lighting, and by the interior decorator, to add to the beauty and harmony of the room. A little higher intensity of light in such places as the kitchen, bath room, dressing room, laundry, etc., is desirable. This is accomplished by special fixtures directing the light where desired.

We have all had the experience of bumping our way through a dark room in search of the lighting switch. This can be eliminated by installing what are called three way switches. By means of these switches it is possible to light dark rooms when entering and turn lights off when leaving. These switches should be used in a hall, and in all rooms with more than one entrance. By these installations many steps are saved not forgetting the bumps.

A small night light should be installed in the hall which can be left burning during the night. It will prove to be a convenience and a safeguard.

Lights should be installed in all closets, garage, basement and garden. It is also a convenience to have the house number illuminated during the night. You have had the experience of searching for a house number during the night, and have undoubtedly rung the bell at the wrong house, thus inconveniencing not only yourself, but the people in the house.

A master switch located at the head of your bed which will turn on lights in the main rooms of the house is certainly your best friend in times of emergency or danger. The cost will be very small when compared with the feeling of safety and security which it will give you.

Convenience outlets should be carefully located to provide the convenience of such devices as the portable lamp, electric sweeper, radio battery charger, radio battery eliminator, piano motor, milk pasteurizer, waffle iron, egg boiler, fan, portable flatiron, hair curling iron, vibrator, heating pad, iron, toaster, dish washer, clothes washer, refrigerator, motor boat, grinding machine.

These outlets are to be located as to be convenient to the probable location of furniture. In many instances it is possible that you will want to use two appliances at the same time, and duplex outlets should be used. Outlets for lamps may be located in baseboard or floor. It is good practice to locate outlets which will be used for portable appliances at a height of from twelve to fifteen inches from the floor, in this way eliminating the inconvenience of stooping over. The dining room table and its wagon should also be wired with convenience outlets. A duplex outlet should be installed in the garage to permit the use of the utility motor and to terminate lamp to cord in working on the machine.

We are now ready to consider the work shop of the home. Men have long recognized the importance of time saving devices in their business, and the housewife must also apply labor saving devices to her tasks. In fact, the modern home furnisher has attractive furniture for the kitchen as well as for the balance of the home. The days of the dirty old stove are gone, and the housewife can take the same pleasure in her kitchen as in any other room.

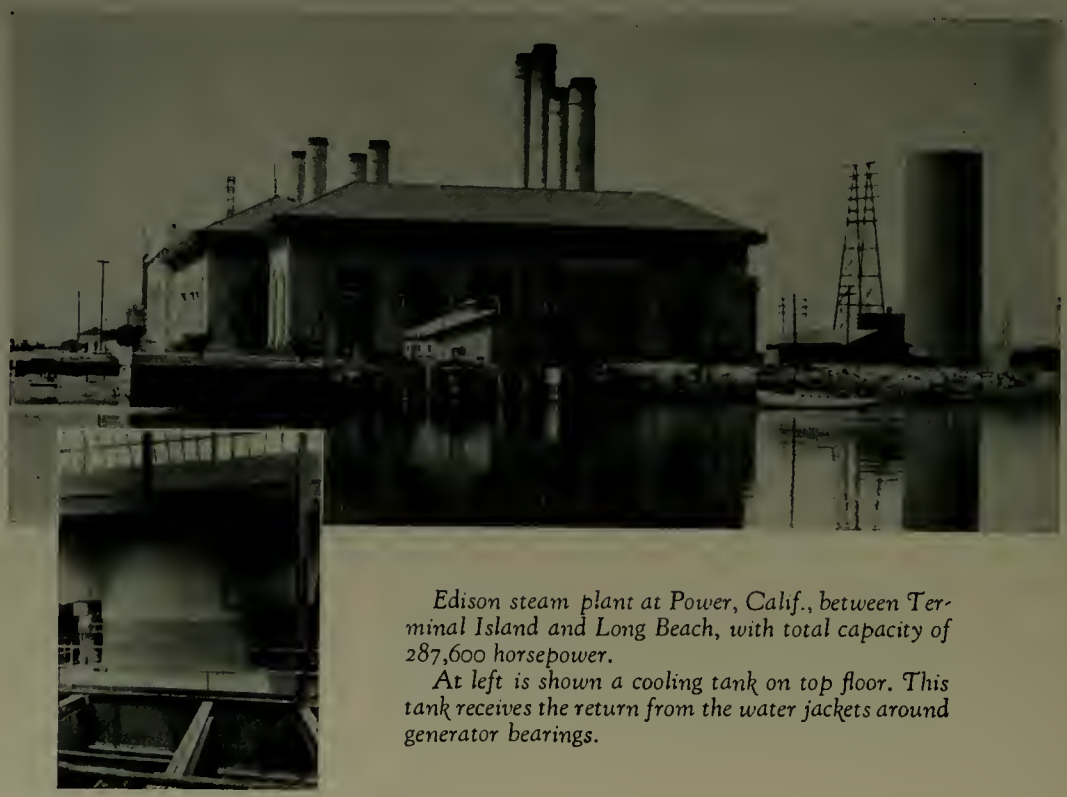
The electric range has been accepted by tens of thousands of housewives. By means of its positive control and the automatic controls for the oven, it is a pleasure in itself to operate. It has absolutely eliminated the guess work of cooking. One housewife, whose electric range has a white enamel cooking surface, said: "I keep the top of my range as clean as any china plate."

The electric water heater will give a perfect hot water service. These heaters are usually located in connection with a boiler of from 15 to 40 gallons capacity. The heater is automatic, inasmuch as it will heat the water in the boiler to the desired temperature and cut itself off thermostatically. When hot water is drawn off, the heater will automatically heat the cold water which has replaced the hot water drawn off. All hot water pipes in the home should be insulated so as to minimize radiation.

Dish washing is perhaps one of the most disagreeable tasks in the home. The drudgery of this has been eliminated by means of the electric dish washer.

Refrigeration by ice is the most modern development in the home. The electric refrigerator does away with the necessity for hanging out the ice sign, or storing room for the ice man. There is no dirt, and no drainage is necessary with this modern appliance. The machine works automatically and maintains a constant cold, dry temperature in the box. There are comparatively few places where ice cubes are served for the table, and where ice

(continued on page 54)



Edison steam plant at Power, Calif., between Terminal Island and Long Beach, with total capacity of 287,600 horsepower.

At left is shown a cooling tank on top floor. This tank receives the return from the water jackets around generator bearings.

This Plastite-lined tank is proof against boiling sea water!

SEA water is used in water jackets around the generator bearings in this modern plant of the Edison Company. The salt water returns to this tank boiling hot. The tank was waterproofed inside with three coats of plaster made with Plastite.

Plastite was also used to waterproof the basement walls of the plant, some of these walls being under water at high tide.

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THE NEIL HOUSE, Columbus, Ohio: Gustave W. Drach, Architect, Cincinnati, Ohio; The Dreher Supply Company, Plumbing Jobbers, Columbus, Ohio; J. A. McBride Mechanical Equipment Company, Plumbers, St. Louis, Missouri

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gives a better support to the floor above, but requires more labor than N. The single stick 4 by 4 inch header of M is better than the doubled 2 by 4 inch headers of O or Q, because it is stiffer. Supports under the ends of the sill should not be omitted as in O and Q. Q is very poorly framed because the header which takes loading from the floor above is supported at its ends by nailing only.

The tests mentioned above also show that half the resistance to earthquakes of a timber frame house depends on the wooden sheathing. Any weaker substitute, used as a ground for the stucco in place of the wooden sheathing, will accordingly increase the earthquake hazard. The resistance of a building may be increased considerably by driving three 8 penny nails instead of two, wherever each board of sheathing crosses a stud, a stud brace or a plate.

INTERIOR PARTITIONS. The main cross partitions should have 2 by 4 inch studs, they should be well stiffened by diagonal stud braces and their plates should be adequately tied to the plates of the exterior walls, so that the cross partitions will serve to tie and brace the latter.

PROVISION FOR PIPING. It is exceedingly important that the architect make provision for all piping in the framing plans, so that plumbers will not be compelled to mutilate or remove important supports, braces or ties in order to install their fixtures. This duty of the architect should not be delegated to the carpenter. The best method is to run the piping between double walls.

Because of lack of space, a discussion of the stucco exterior and construction of chimneys must be omitted.

In conclusion, the adoption of the structural details in regard to framing outlined in the preceding paragraphs will add only a trifling amount to the cost of construction of a two-story dwelling, yet the writer believes that such timber frame house, when built on a reasonable good natural foundation, will survive without appreciable damage any earthquake likely to occur in California.

• • •

SKETCHES OF NORTHERN SPANISH ARCHITECTURE, BY SAMUEL CHAMBERLAIN

Few architects today need be told who Samuel Chamberlain is. His charming European sketches, published during late years of various magazines, have struck a new note of brilliance and delicacy in draftsmanship. The present volume comprises some fifty drawings in pencil, ink, and wash, delightful bits of composition, some of familiar subjects, but mostly chosen from the multitude of little-known fascinating architectural gems with which Spain sparkles. These are the motifs that American architects are finding so well adapted to many types of buildings here—especially in California and Florida.

No Pacific Coast architect could see this collection of sketches, really exquisite in themselves, without desiring it for inspiration in his own problems of design.

Sketches of Northern Spanish Architecture, in Pen, Pencil and Wash, by Samuel Chamberlain. The Architectural Book Publishing Co., Inc., 31 East 12th Street, New York.

• • •

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A heating system which is unique in the history of gas heating has just been installed in the office building of A. S. Therberge, a 12-story structure at 1013-1015 South Los Angeles street, by the Pacific Gas Radiator Company. Instead of a central plant, a pressed metal gas radiator has been installed in each of the 78 rooms and a special suction exhaust fan on the roof assures perfect ventilation and removal of gases from the vent line. This installation is said to be the only one of its kind in Southern California.

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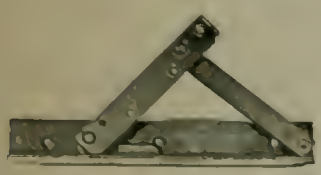

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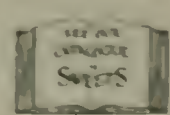

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Architect

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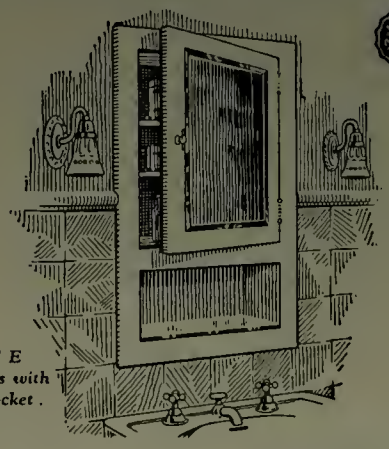

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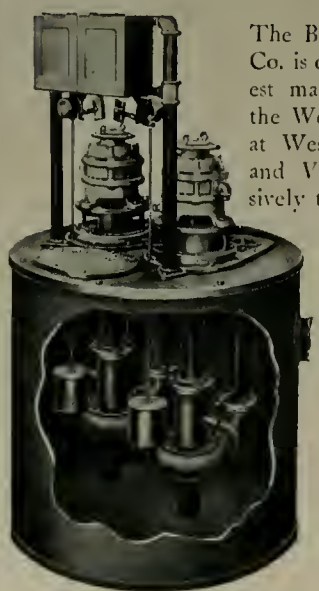

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HEATING, LIGHTING AND POWER PROBLEMS

[Continued from page 49]

cream, sherbets, parfaits, mousses and salads may be frozen. Due to its constant low temperature foods are kept longer, and under ideal sanitary conditions. The housewife with the electric refrigerator can always have "frozen dainties" prepared which can be served to the unexpected guest, with little effort and no delay.

Electric room heating is somewhat of a confused subject in the minds of many people. This confusion exists because of the many small portable socket heaters which are on the market. These small heaters have a very definite field, but they are not the best type to heat rooms. Anyone purchasing this type of heater for heating rooms is bound to be disappointed, and might condemn electric air heating because of this experience.

Heavy duty electric air heaters of radiant convection (or convection type) are manufactured which will eliminate all need for any other forms of heating. These heaters require special wiring, and cannot be used on the ordinary convenience outlet. The principle of electric room heating is to locate heaters of correct size in various convenient places throughout the home. It is advisable to have each heater of sufficient size to heat the required space to 70° F. on the coldest day.

The heaters are equipped with three heat switches, which provide for full, one-half or one-quarter capacity operation. The heaters may also be controlled by thermostat. For hand control the best method of operation is to turn the heater on full until the desired temperature is reached, and then cut the heat down to one-half or one-quarter, depending upon the outside temperature to maintain the inside temperature. These heaters are built in two types for use in the home, one of the flush type, which is built in the wall, and the other portable, which can be moved from room to room. The advantages of electric heating are many, including cleanliness, speed, reliability, long life, and flexibility; it is possible to heat any desired portion of the house without heating other, unoccupied rooms. The speed also is a great attraction, as there are many days when a little heat is desired for a short period of time.

It is imperative that heater sizes be computed by a specialist experienced with electric heating.

You are, no doubt, thinking that this is all very fine, but how much does it cost? To cover thoroughly the question of cost was not the intention of this article. However, you should know that special rates are offered by all Electric Service Companies for this class of service.

The installation cost of electric heating compares favorably with that of other good systems, and after a little experience in regulating heat controls, using common sense in avoiding waste heat as we have learned to do with our electric lighting systems, the cost of operation can be kept surprisingly low, in spite of frequent statements to the contrary. As the great development of water power grows, rates will undoubtedly be correspondingly decreased. You should also consider that in such homes as outlined herein, a servant is often eliminated, and even if this is not true, that there is a great saving in the amount of work done by the housewife. Surely this time saved has a value, and if it is considered, the cost of the electrically operated home will be found decidedly economical.

The intention of this article is to point out the importance of the electrical wiring in the home. Even though all applications of electrical servants may not be made immediately, it is important that provision in wiring be made. The electric service which includes the wires leading from the first point of contact on the building to the meter location is the electrical foundation.

To assure that this foundation is large enough to carry

the electrical load, it is necessary to work from the outside toward the meter. When the inside requirements are determined, it is a simple matter to determine the current size for the foundation.

• • •

GRAPHIC ARTS PRINTING EXHIBITION AT LEGION OF HONOR PALACE

From May 12 to May 30 inclusive, there is to be on view at the California Palace of the Legion of Honor, an exhibition of fine printing. This exhibition consists of recently issued books and contemporary printing for commerce both arranged by the American Institute of Graphic Arts, New York City. Under the title of "Fifty Books of 1925," the Institute is showing the fifty books that it has selected as being the fifty best printed books in the whole United States during the year preceding, and under the title of "Contemporary Printing for Commerce" what it considers to be the best representative examples in this field produced last year by American printers and designers.

San Franciscans will be interested to know that four of the fifty books were printed here in San Francisco, as well as ten of the 200 specimens shown of commercial printing—a very large proportion as compared with the whole United States.

From the aesthetic standpoint typography and fine printing are, in the Graphic Arts, a branch of the art of design. For this reason the present exhibition is of serious interest not alone to every printer, every advertising agent, and every buyer of printed matter, but also to every business man or manufacturer into whose product there enters applied industrial art in any form.

The installation in the California Palace of the Legion of Honor opened on Wednesday, May 12th, and will close Sunday evening, May 30th. On the evening of the opening day Mr. Andrew Y. Wood delivered an address on the significance of the exhibition, followed by a musical program rendered by the Museum's official organist, Marshall W. Giselman.

• • •

NEW BOOK ON SHINGLES

A new development in asbestos shingles, which gives "color texture" tone gradations and the random widths, broken butts and tapered thicknesses that add charm to the roofs is described in a booklet issued by The Asbestos Shingle, Slate and Sheathing Company, of Ambler, Pa. The booklet is handsomely printed in four colors and shows examples of the color effects that are obtainable with the new medium.

• • •

OUTLINE OF A SMALL HOUSE PLAN BUREAU

[Continued from page 45]

SUPERVISION:

1. Optional service; specified number inspection trips at moderate fixed rate.
2. Bulletin for country owners giving data as to good construction and materials.
3. Special service by young architects.

ORGANIZATION:

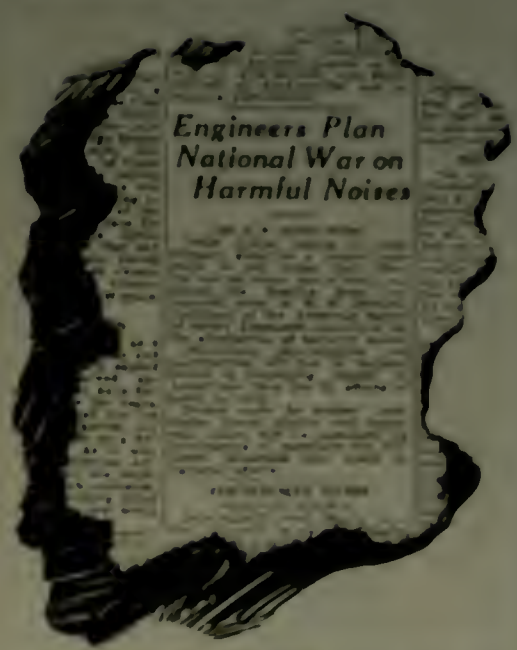
1. Budget, cost of sketches, jury, central office, etc., receipts from endowments, plan sales, advertising, syndicating, extra sales.
2. Probable deficit first year, but accumulating returns.

OBSTACLES:

1. Prejudice within the profession.
2. Location of central office (Santa Barbara).
3. Contractors, subject to education.
4. Commercial plan services.

OBJECT:

1. Danger and extent of unprofessional plan services.
2. Practical and workable basis to counteract these evils, from which better things may grow.



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On the Pacific Coast this menace has been met through the use of hair-felt (Califelt). This proven "deadener" absorbs sound vibrations, bringing quiet to apartments, flats, duplexes and business blocks.

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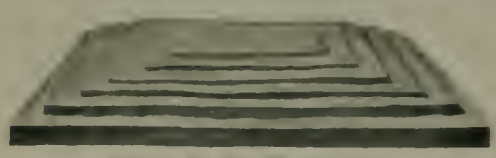

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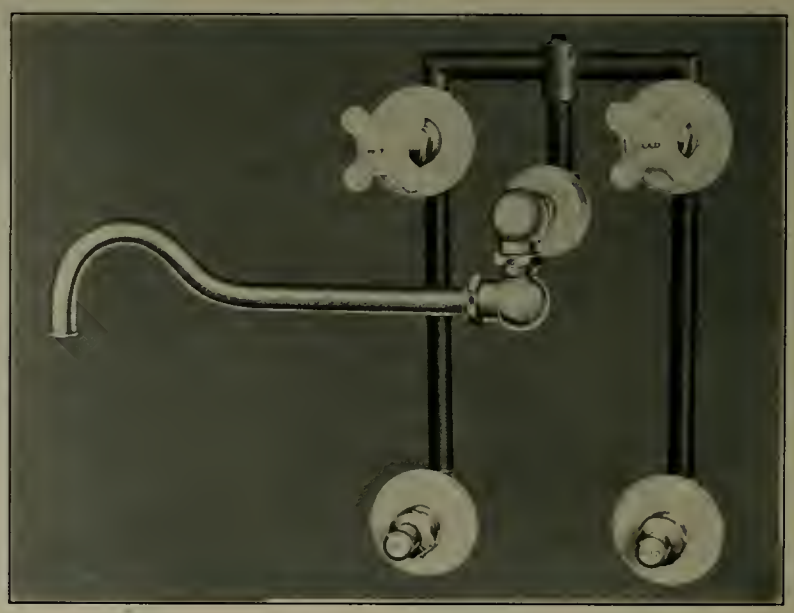

FIG. 48
"BEAR BRAND" BED PAN WASHER

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VOLUME XXIX · JUNE · 1926 · NUMBER SIX

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An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder

[illegible]

HARRIS ALLEN, A. I. A., EDITOR [illegible]

[illegible]

EASTERN REPRESENTATIVES: [illegible]

WILLIAM H. WARD, [illegible]

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Design by William Mizner, Jr.

Ashley & Evers
Architects

The Bulletin
San Francisco

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VOLUME XXIX SAN FRANCISCO AND LOS ANGELES JUNE 1925 NUMBER SIX

RITZ CARLTON HOTEL, BOCA RATON, FLORIDA ADDISON MIZNER, ARCHITECT WARREN & [illegible], ASSOCIATES

NEW SPAIN

[BY HARRIS ALLEN, A. I. A.]

THE whole country is familiar with the miracles being worked in Florida. Ponce de Leon's idea has been reversed, instead of youth, age has been produced, with the magical speed which is supposed to typify American methods.

The Old World traditions which have influenced so strongly, and so successfully, the development of an Hispanic type of architecture in California, apply with quite as much force in Florida. Climatic conditions are sufficiently like to justify a structural similarity. There are two obvious points of difference which, without changing the general style, have certainly affected its treatment, so that while both Florida and California have caught the spirit of Old Spain to a remarkable degree, their versions are by no means identical. The contours of the land in Florida are with but little exception flat, and water plays an important part in its architectural development, the uses to which its buildings are put (save for governmental and public utility buildings) are based on a different method of living. Although California has many tourists, and tourist resorts, the great mass of building is for permanent residents, for life all the year round. Apparently the Florida coast has become a vast and lovely playground, where provisions for the housing and entertainment of guests is essential, indeed of paramount importance. Numbers of big and little estates have been established to serve as winter homes, or even for week-end or vacation resorts. The shortness of the trip (compared with that to the Pacific Coast) from the large cities of the East makes this feasible and attractive.

House at Boca Raton, Florida. Addison Mizner, Architect

To neglect the possibilities of water in connec-

tion with architecture would be short-sighted. It is natural that suggestions of Venetian Gothic should creep in, and many charming and not incongruous features of these Florida buildings can be traced to this inspiration. There is much akin between the rich detail of Venetian ornament and the Spanish Plateresque or Churriguer-esque, with their Moorish background.

Undoubtedly the architect whose personality is most strongly stamped on this new development of Hispanic Florida is Addison Mizner. Palm Beach owes many clubs and homes and hotels to his genius for scenic effect, his familiarity with European architecture, his expert knowledge and excellent taste in decoration and furniture. To him came the chance of which every architect has dreamed, realized by few, indeed: the designing and building of an entire city. Not one bit of construction to be started without his approval—what a soul-stirring, heart-warming opportunity!

From photographs of the work already completed or under construction in Boca Raton ("The Mouth of the Rat"—derived from an odd-shaped lake, with outlet to the ocean) and sketches for a multiplicity of buildings contemplated, it is clear that Mr. Mizner will add materially to his fame in the creation of this unique project. Granted that this is architecture which may be called theatrical or archaic—it is certainly a most superb and appropriate stage setting for the Comedie Humaine in its most pleasing aspect—an apotheosis of "Joie de Vivre."

Houses done by Mr. Mizner in Palm Beach have matured enough to indicate what may be expected of Boca Raton in its entirety, with the picturesque romanticism and the harmony of feeling which appeal so much to the traveler in the communities of Old Spain. America (including California) will owe a debt of gratitude to the creator of Boca Raton, a noteworthy example of artistic unity in design.

House at Boca Raton, Florida. Addison Mizner, Architect

* * *

MORE ARCHITECTS AND ENGINEERS NEEDED FOR PUBLIC BUILDINGS

The United States Civil Service Commission states that the $165,000,000 public buildings program now pending before Congress has passed the House and has been favorably reported to the Senate, where it is expected to come to a vote within the next two weeks. The indications are that the bill will become a law.

The bill provides for new construction work amounting to $100,000,000 outside the District of Columbia and $50,000,000 in the District of Columbia. It includes $15,000,000 to complete the unfinished portion of a building program ordered in 1913.

The Civil Service Commission has extended until June 30 the date for the close of the receipt of applications for positions of architects and engineers.

The age limit for all these positions has been raised from 45 to 50 years.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the Secretary of the United States Civil Service Board at the post office or custom-house in any city.

CITY HALL, BOCA RATON, FLORIDA. ADDISON MIZNER, ARCHITECT

NTIQUING A WALL

Appreciation for the charming architecture of Spain has been increasing rapidly in America, particularly in California and Florida. ¶ More and more the Hispanic influence is shown in the designs now being executed. ¶ A salient feature in producing the atmosphere which makes the original Spanish building so fascinating, is the warm, mellow "patina" with which time has coated the typical plastered wall; and in order to reproduce this effect on a modern wall your painter must be a real craftsman who uses good materials with the expertness of experience and who cooperates willingly and intelligently with your architect. ¶ Our reputation for quality and cooperation in painting and decorating has stood unquestioned for forty years. A. Quandt & Sons. ¶ San Francisco, Calif.

ARCADE AND DINING ROOM, "THE CLOISTER" INN, BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT

ADMINISTRATION BUILDING, BOCA RATON, FLORIDA
ADDISON MIZNER, ARCHITECT

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PATIO, ADMINISTRATION BUILDING, [illegible]
ADDISON MIZNER, ARCHITECT

INTERIORS, GULF STREAM GOLF CLUB, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT

ABOVE—GULF STREAM GOLF CLUB, BELOW—GATES TO RESIDENCE OF W. [illegible] WARDEN,
PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT

RESIDENCE OF W. G. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

LIVING ROOM, RESIDENCE OF W. G. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

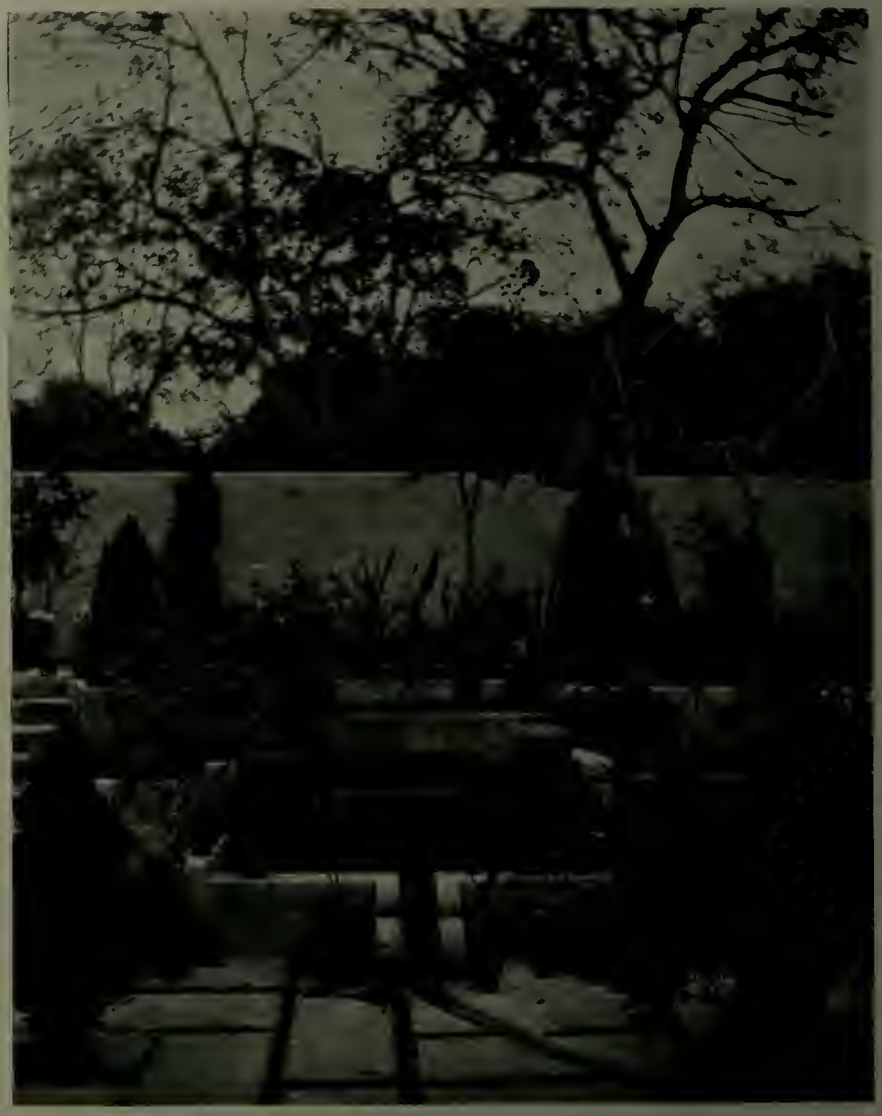
ABOVE—DINING ROOM; BELOW—BED ROOM, RESIDENCE OF WM. G. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

ABOVE—LUNCH LOGGIA, BELOW—LIVING ROOM, RESIDENCE OF WM. C. WORDEN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

THE STUCCOED WALL

THE charm of Spanish architecture is due in no small measure to stuccoed walls, both without and within. Their beauty of texture, with wavering shadows; their mellow coloring, tinted by time; their weatherproof denseness of surface, making for warmth in winter and coolness in summer — all can be reproduced today, at no excess of cost, under proper methods of construction. Most careful study has been made, with experiments in laboratory and field, to determine the exact proportions and the process of application to produce best and most durable results. We are always ready to collaborate with architects, give them benefits of our research, and make up samples to their satisfaction. California Stucco Products Company, Los Angeles and San Francisco.

RESIDENCE OF ARTHUR B. CLAFLIN, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT



POOL, ESTATE OF ARTHUR B. CLAFLIN, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT

LOGGIA, RESIDENCE OF EDWARD T. STOTESBURY, PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

BROCKLEBANK APARTMENTS, SAN FRANCISCO — WEEKS & DAY, ARCHITECTS

A new architectural gem added to the crown of Nob Hill, San Francisco—the Brocklebank Apartments, Sacramento and Mason Streets. The steep-pitched roof is laid with Gladding, McBean & Co.'s BERKELEY PAN TILE, giving an effect of unusual distinction. As the result of a studied combination of green tile with the russet brown shades, the roof has an antique green overtone.

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RESIDENCE OF H. P. MCGINLEY, PALM BEACH, FLORIDA. ADDISON MIZNER, ARCHITECT

DINING ROOM, RESIDENCE OF CHARLES STONE, PALM BEACH, FLORIDA — ADDISON HODGES, ARCHITECT

D. C. JACKLING HOUSE
Woodside, Calif.

GEORGE WASHINGTON SMITH
Architect

Ramona Roof Tile

Size No. 2; very irregularly laid; hips and ridges set high on white cement mortar and also irregularly laid; all tile wired to roof with copper wire; colors grade from light buff at eaves upward to dark brown at the ridge. gable-rake tile partly plastered.

Ramona Roof Tile

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Versatility

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"VIA MIZNER," PALM BEACH, FLORIDA
ADDISON MIZNER, ARCHITECT

LEFT—STAIRS FROM PATIO TO APARTMENTS; RIGHT—FROM "VIA MIZNER" TO PATIO. "VIA MIZNER," PALM BEACH, FLORIDA

HENRY F. SWIFT RESIDENCE, BERKELEY, CALIFORNIA. ROLAND I. STRINGHAM, ARCHITECT

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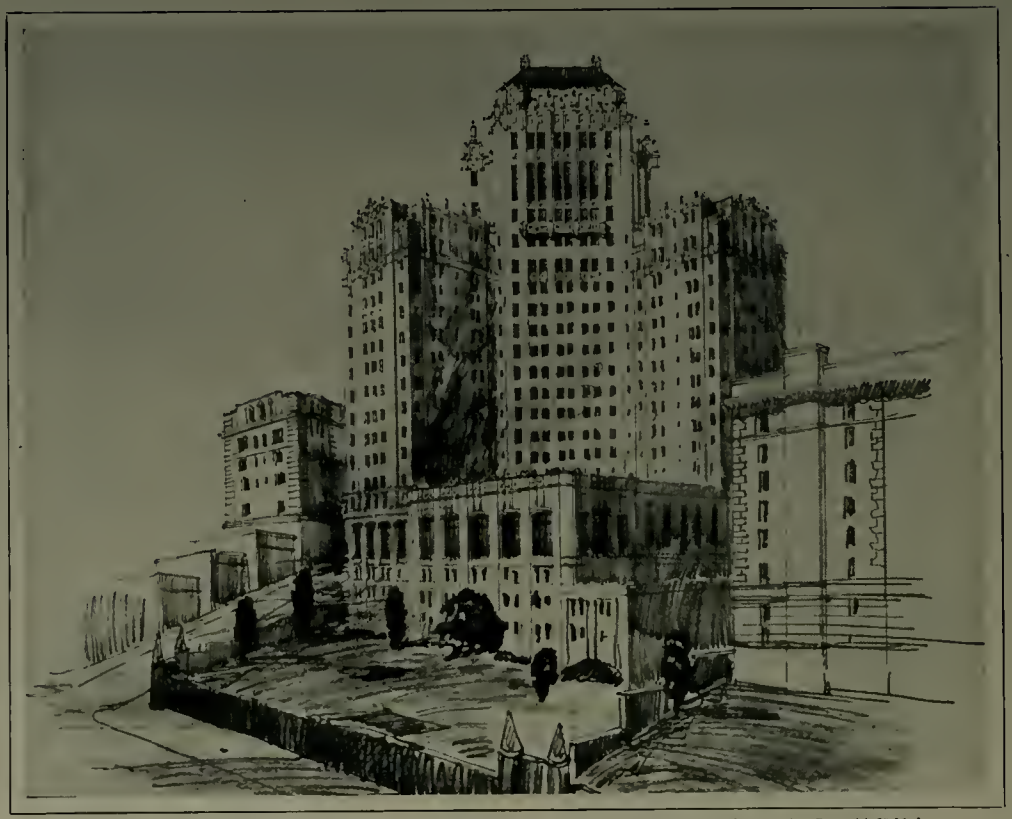

MARK HOPKINS Hotel (rear view), San Francisco: Weeks & Day, San Francisco, Architects; McDonald & Kahn, San Francisco, General Contractors; Mark-Lally Co., San Francisco, Plumbing Jobbers; Wm. Forster, San Francisco, Plumber; S. W. Straus & Co., San Francisco, Fiscal Agents

TOWERING above aristocratic Nob Hill and overlooking the city of San Francisco and the bay, is being reared one of the finest hotels on the Pacific Coast—the Mark Hopkins.

Typical of the handsome appointments which will distinguish this great hotel when it is completed, is the installation of 307 Kohler "Viceroy" built-in baths and numerous other Kohler fixtures.

The beauty of Kohler fixtures and the excellence of their uniformly white enamel—always signed with the name "Kohler"—supply two good reasons for the frequency with which eminent architects specify this ware. A third reason is that Kohler fixtures cost no more than others of acceptable quality.

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ADDISON MIZNER, ARCHITECT

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You will find many splendid examples of the modern use of Face Brick in "Architectural Detail in Brickwork," a portfolio of many halftone plates, showing various treatments of the brick wall surface, ready for filing. It will be sent postpaid to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

"Brickwork in Italy," 298 pages, an attractive and useful volume, especially for the architect, profusely illustrated with 69 line drawings, 300 halftones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, will be sent postpaid upon receipt of six dollars. Half morocco, seven dollars.

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AN IDEAL BACKGROUND

[By Julia Wolfe]

TOO MANY of the beautiful apartments these days are decorated in gray, for it is an excellent background for pictures and ornaments. Of course gray and all the tones of gray are not decorative in themselves, but some contrasting color, which is to form the real color note in a room but which is too strong to use in any but small quantities, can safely be used with it. It is therefore neutral.

Neutral tints and grays can not be obtained satisfactorily by plain painting in thick color. They must be done by combinations of color either stippled or glazed, and not by some mixture, which is the usual method. A neutral tint or gray tending in the blue direction should be over a bright light-blue foundation, and one in a browner tone over scarlet. The blue foundation may be stippled with white and grays to bring out the desired tint, and the scarlet with browns and whites. Several coats of stippling will be needed, but it is worth while, as one will get quite a different and a far more interesting result.

One can say that the pure grays range from white through all tones to black, the other neutral tints soon cease to be neutral and become brown or blue or green according to their alliance with these colors.

A north room should never be "done" in gray nor should a badly lighted room, as it will only look dirty, and when working in grays one must always bear in mind that an unclean effect is to be avoided at all costs.

The surface of light gray walls is important. It should be flat, as glossy gray is too drab in effect. A ceiling should never be gray. A neutral tint tending towards brown may, however, be glossy in surface, also many walls that are blue but almost gray.

Given a gray background, certain colors at once suggest themselves to work with. Pink—a bluish pink, not an orange pink—is excellent, and very effective. Pale blue may be charming, but it should be a pinkish blue and not a green one if the gray is light. Bright green also is delightful, but brown and yellow are to be avoided as being antipathetic and not sufficient in themselves to quell the gray. Pure vermilion and pure emerald green are beautiful with light gray, but with dark gray they fail, and one must turn to crimson and to richer greens. However, the same bright blues will go with all shades of gray.

White is good with all grays up to a point, but where they are dark the white should be slightly tinted and really be a pale gray. Black is good with light gray, but good with dark gray, provided it is a blue black and not a brown black, which must only come near the brownest tones of neutral tint.

One of the best backgrounds for drawings or for etchings may be had by painting a wall white and then glazing lampblack and gray mixed and stippled. The result should be dark and varnished, and with it may be bright colored or white paint with a dull surface, the frames of the pictures being the same color as the doors, etc.

Gray curtains, cushions, etc., need care. Gray carpets need no care, and can be, and are, put in everywhere where nothing else is called for.

If gray curtains there be they must be of silk or other expensive material. Cotton should be avoided. Gray curtains are better self-colored and should not have a colored design on them. Their beauty should be in their sweep like gloss. Also gray cushions should be self-colored. Gray should never be floridly decorated, and therefore all "extras" should not be done in gray.

Fringes and braids of gray can be very good, and they may be made of very fine silk or artificial silk to give a gloss that will make them represent silver.

Unpainted woodwork can be gray and be very lovely. The wood may be bleached by a polisher and then left. It is better unwaxed, but if it be waxed, then white wax should be used, as one wishes to keep it as silvery as possible.

Gray floors are always effective. This can be done and sustained with oxalic acid, but such bleaching is useless for furniture that is used much, as grease and oils destroy the bleach.

Outside, gray paint is of little value, white is usually far more serviceable. Gray blinds on a white house with a gray tiled roof are pleasing, and a very highly varnished front door is smart in a white archway and is charming.

Silver light fixtures and candle holders also blend beautifully with gray. Gray paper for a bathroom is delightful.

* * *

NATIONAL CAPITAL PARKS AND PLANNING COMMISSION

The bill which recently passed Congress creating the National Capital Parks and Planning Commission was vigorously endorsed by the various chapters of the American Institute of Architects and the Western chapters were able to rally their representatives in Washington to its support. Besides appropriate Government officials, it is to include four "eminent citizens well qualified and experienced in city planning." This measure is a very important one; it will protect the future of our National Capital and tend to make it an adequate expression of the country's greatness.

"Cal" Pine is the official guardian of the grades. His long and varied experience with many woods as a contractor in the building field together with his later grading and lumber manufacturing experience equip him to discuss your problems intelligently and helpfully

The *Architect* and *"Cal" Pine*

Discuss Window Frames and Sash

"YOU SAY, 'Cal' Pine, that California Pine has certain natural advantages that adapt it especially for window frames and sash. Just what do you mean?"

"I mean this: As an Architect you realize the necessity for strength in window frame construction. Well, California Pine has the necessary strength, all right. But, after meeting this primary requirement, California Pine offers the additional and pratically exclusive quality of soft texture and close, even grain."

"Yes, but in what way do softness and even grain contribute to better frames?"

"Easy cutting without splintering and the ability to take nails anywhere without splitting, and to hold them tightly. The advantage, of course, lies in the resulting accurate and precise joinery and consequent permanently tight seams and joints. No opening up afterward, you know, and allowing water and refuse to accumulate, to say nothing of making waterproof frames and sash.

"The ability of California Pine to take and hold paint, and its slight contraction and expansion, of course, add greatly to the durability and ease of operation of sash made from these fine woods."

"Can sash and frames of standard sizes and designs, made from California Pine, be secured anywhere in the United States?"

"Indeed, yes. The largest standard frame and sash manufacturers use California Pine exclusively. Millions of California Pine sash and frames are installed every year in all kinds of buildings."

"In case I may want special sizes or designs milled, locally, what grades of California Pine should be specified?"

"Any of the select grades will be satisfactory. These are No. 1 and No. 2 Clear, C Select and D Select. My illustrated book of grading covers the entire subject of grades, sizes and uses. You should get a copy for your specification files."

Send postcard today for "Cal" Pine's book —a real working tool for the drafting room

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·EDITORIAL·

The American Plan

AFTER several years of industrial peace in San Francisco, which brought the complement of peace—prosperity—another struggle has started between the members of some of the Building Trades unions and that large element among the contractors of San Francisco who have adopted the American Plan.

Architects should not, and in reality they cannot, remain neutral on such a subject. It affects them too vitally as individuals, whose livelihood depends upon a healthy condition in the building industry, it concerns them too deeply in a broader way, as members of a profession committed to a code of ethics based upon justice, fair play, and the sanctity of contracts, and as citizens who have received unconditional opportunities for training and practise, they are bound to uphold the inalienable right of every American to obtain a living by his own efforts, under no conditions as to membership in any private organization.

Every architect knows how he stands on these points. There is no real question in his mind. Here is no dispute about wages or hours—all architects object to craftsmen being underpaid or overworked, for buildings cannot be well constructed under such conditions, there must be loyal cooperation, with a square deal for all concerned, to achieve our ideal. But to deny a man the right to work is not a square deal.

The acts of violence which have been accessory to this strike, deplorable as they are, are not needed to show architects their duty. Public opinion always forces government, sooner or later, to control such situations. Architects, with their fuller knowledge of facts, should anticipate public opinion, not only in denouncing violence, but in condemning the dog-in-the-manger, un-American policy which refuses to let men work because they do not belong to some organization. They should enforce their principles in their private practise so far as is in their control, and should endorse and support the bodies who are resisting this unfair demand.

It must be clear that definite settlement of this matter is essential, not only for the future industrial life of San Francisco, but as an example for the rest of the country.

* * *

A. I. A. 59th Annual Convention

WASHINGTON, on the 5th of May, was just beginning to have the promise of its fervent summer, but the delegates to the Convention found that the three dinner gave unanimous relief that quite comfortable, while rooms were kept reasonably cool throughout with their full share of Summer weather.

The business of the Convention was held in the Building of the Chamber of Commerce of the United States, a fine new edifice on Lafayette Square. The opening session, on Wednesday, May 5, showed a large attendance, nearly all delegates but of visitors, it was devoted to the not entertaining occupation of hearing reports of the President, Treasurer and Board of Directors. After the business session the whole meeting adjourned to the White House, to be present at what was scheduled as a reception by President Coolidge. Not wishing to appear unappreciative, perhaps there was more to it than this, but the reception and principal feature of a gathering at the White House [illegible]. After some waiting, President Coolidge appeared, presented himself before the waiting camera, the picture was snapped and the reception seemed to be over.

In the afternoon the reports of the Press of the A. I. A. and the reports of the Competitions Code were the items of chief interest. The whole matter of the Press of the A. I. A., the Structural Service Bureau and the Small House Service Bureau entered into the discussion, with the result that it was finally decided to merge the Journal and the Structural Service Bureau.

In the evening the report of the Committee on Small Houses was received and after considerable debate, which had fair to become warm at times, it was decided that the Institute should continue to sponsor the Small House Service Bureau.

The history of the development of the Octagon property was well illustrated in Lantern slides and a talk by President Ward. The fund for housing the libraries of Dan Barber and two others, which have been bequeathed to the Institute, was brought forward forcefully, and the sentiment that the Institute should have its meetings in its own building seemed to be very strong. The committee in charge was finally authorized to proceed with plans and developments of the Octagon property, even if the old stables in the rear could not be preserved.

On the morning of Thursday, May 6, there was scheduled one of the finest features of the whole Convention, which was a discussion of American architecture and modern art by Geo. H. Edgell, a brilliant and lucid dissertation.

The luncheon meetings at the Hotel Washington were all marked by notable addresses. On Thursday, John Nolen, president of National Conference on City Planning, showed slides and gave a talk on recent town planning in Florida. The care and foresight of the subdivision who are planning for the future in Florida might well be followed on the Pacific Coast.

On the afternoon of May 6, further reports of committees and a visit to the Freer Gallery occupied the time. The Freer Gallery proved a fresh delight even to those who had seen it before. Its lovely proportions, well-balanced exhibits of a large collection of Whistler's works and its beautiful Oriental screens, wall paper and paintings are satisfying to the most critical eye. The building itself is a masterpiece, in which every architect must delight.

On Friday the closing of the polls and the announcement of the officers elected showed that Mr. Milton B. Medary, Jr., of Philadelphia, had been elected president; Mr. William Emerson of Boston, first vice-president; Mr. C. Herrick Hammond of Chicago, second vice-president;

[illegible]

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MONTHLY BULLETIN

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NEXT MEETING

The next meeting of the San Francisco Chapter, The American Institute of Architects will be held on Tuesday, September 21, 1926, at 6:30 p. m., at the rooms of the San Francisco Architectural Club, 543 Pine St. Dinner will be served at 75 cents per plate.

MAY MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was held on Tuesday, May 18, 1926, in the rooms of the San Francisco Architectural Club, 543 Pine St. President John Reid, Jr., called the meeting to order at 7:48 p. m. the following members being present: President Reid, Messrs. Allen, Ashley, Bruce, Coxhead, Gutterson, Hays, Maury, Mitchell, Mooser and Schroepfer. In the absence of Mr. Evers, Mr. Ashley acted as Secretary.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

There was no unfinished business.

REPORT OF STANDING COMMITTEES

Mr. Coxhead, chairman of the Committee on Washington City Plan, reported on his cooperation with Mr. Peasley in Washington to obtain the desired legislation in regard to the creation of the National Capitol Park and Planning Commission.

GENERAL BUSINESS

Letters of appreciation from Mrs. Sylvain Schnaittacher and Mrs. Albin R. Johnson were read.

A communication from Mr. J. B. Hosford, Sierra Madre, Calif., requesting some action by the Chapter in establishing relations with the Central Society of Architects of Buenos Ayres, was read and referred to the Board of Directors.

The communication from Mr. Chas. H. Green of New York dated March 31, 1926, regarding the possibility of holding an architectural exposition in San Francisco, was referred to the Committee on Exhibitions for report and recommendation.

Extracts from a letter from Mr. Evers, giving his impressions of the 1926 Convention of the Institute, were read.

A letter from the Department of Commerce, transmitting a copy of a recently issued publication on "Recommended Practice for Arrangement of Building Codes," was read and referred to the Committee on Building Laws and Legislation.

A communication from the New Jersey Chapter, A. I. A., dated March 22, regarding their attitude toward the Small House Service Bureau, was read and ordered filed.

A communication from the Builders Exchange of San Francisco, dated May 17, [illegible] to their annual banquet at the Fairmont Hotel Thursday, May [illegible].

A communication from the Industrial Accident Commission, Department of Safety, State of California, giving notice of hearing with reference to revision of laws governing speed of elevators, was read and referred to the Committee on Building Laws and Legislation.

Communications from Mr. Whitaker of the Journal of the American Institute of Architects, and from Mr. Kemper, Executive Secretary, regarding the death of Mr. Rudolph Herrold, were read and filed. Mr. Evers was appointed to act as a committee of one to draw up resolutions on the death of Mr. Herrold.

President Reid appointed a committee on resolutions on the death of the late Matthew O'Brien, composed of Mr. Mooser, chairman, and Mr. Schroepfer.

A letter from Mr. Fred Ostermann of the Regional Plan Association to Mr. Reid, offering the cooperation of that organization in making a study of the problems of limitation of heights of buildings in connection with the topography of San Francisco, was read and referred to the Committee on City Planning.

A communication dated May 17, 1926, from the Central Market Street Association regarding the proposed [illegible] Market Street to the Civic Center, was read and referred to the Committee on City Planning.

REPORT OF SPECIAL COMMITTEES

Mr. Harris Allen presented and read resolutions on the death of Mr. William J. Wattis, which were ordered spread on the minutes with a copy to be sent to the widow.

MR. WILLIAM J. WATTIS

[illegible]

For the small Spanish bungalow, Simons Tile Roofs are establishing a reputation for unusual beauty at an exceptionally moderate cost. The superior strength of Simons Tile adds permanent economy to these advantages that make it the choice of quality builders.

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Directors: Lawrence Stiers Harry Langley Arthur Jansen

THE San Francisco Architectural Club is now nearing the end of the season. With the good work of this season we have hopes of beginning the Fall Term with a lot of pep and vigor. A hearty welcome will be extended to anyone desiring to enter the Atelier for the Beaux Art Season. Our Class A group is gradually growing. K. E. Ponsford was awarded a mention on his Class A Project, which is published in this issue.

The character of the Club is attested to this year by the fact that two of its members have won distinction. R. J. Blas, our Sous Massier, just won a special student scholarship to Harvard, and will leave this Fall. Orin Bullock,

Class A Project by K. E. Ponsford

who received last year's scholarship given by the Harvard Alumni of San Francisco, won his second scholarship for another term as a special student at Harvard. George Travis, also representing our Club at Harvard, received a similar scholarship in the past.

An interesting collection of pencil and water colored sketchings of old Mexico by H. A. Schary, a graduate of the University of California, was appreciated by all those who visited the exhibit at our quarters last month.

The regular monthly meeting will be held the first Wednesday of the month. Representatives of companies manufacturing or producing building materials, who can arrange to give lectures on their products, will please communicate with the Secretary of the Club.

J. H. Dewey,
Publicity Manager, A. F. A. C.

• • •

IMPROVEMENTS IN LOS ANGELES CODE

The Chamber of Commerce acting on the suggestion of its Construction Industries Committee, of which William A. Simpson is chairman, has approved and forwarded to the Board of Building and Safety Commissioners of Los Angeles two additional recommendations relative to changes in the City Building Code.

The sections suggested by the Chamber consist of the following:

That the reinforcing steel in rail columns be two per cent minimum and four per cent maximum, and that the reinforcing steel in spirally reinforced columns be two per cent minimum and six per cent maximum, and that the maximum spacing of steel in spirally reinforced columns be six inches.

That the compression on the concrete in a spirally reinforced column be 700 pounds for one-half per cent and 850 pounds for one per cent of spiral reinforcement.

The present provision regarding reinforcement of spiral columns permits eight-inch spacing of steel instead of six-inch and allows one per cent minimum of reinforcing steel. Consequently the effect of the present provision is a material strengthening of columns and thus considerable addition to the stability of buildings.

The provision respecting the allowable compression on concrete follows closely recommendations of other technical societies.

The sub-committee of the Construction Industries Committee, which framed the present proposal, consists of C. C. Thomas, chairman, F. J. Twaits, Paul E. Jeffers, Edw. W. Cunningham, J. J. Backus with Seward C. Simons of the Chamber of Commerce as secretary. In addition the Committee called into consultation Messrs. C. E. Noerenberg, architect, Chairman of the Building and Safety Commission of Los Angeles, Blaine Noble, William Mellema and Lovall F. Watson, Structural Engineer.

• • •

COLORED INTERIOR PLASTER

To meet the demand of the plastering trade, architects and builders for an inexpensive colored interior plaster which can be applied with the ordinary tools of the plasterer with a minimum of necessary precautions, the United States Gypsum Company has developed a colored sand-float finish plaster, called Plastone. It is a plaster tinted with mineral pigments which assure uniform and permanent color tone. It requires the addition of water only on the job. It is washable with soap and water without the application of a surface-coat of size. It is made in nine colors—cream, gold, pearl, buff, gray, tan, blue, green, rose—and white.

ANOTHER REASON WHY BUTTONLATH CAN GUARANTEE A GOOD JOB

It Seldom Rains Horizontally in California . . . *but it could without damage to Buttonlath Walls*

DRIVING rains, such as recently experienced in California, place a severe test on stuccoed and plastered walls. Unless there is a practical, waterproof backing between the exterior stucco and the interior plaster, the latter is almost certain to suffer.

In determining the waterproof quality of exterior BUTTONLATH, which is used as a base for stucco in thousands of California homes, (taking the place of both wood sheathing and building paper) a sheet of BUTTONLATH taken from stock was subjected to a constant "head-on" stream of water, greater in both volume and velocity than any driving rain California ever has known. At the end of 4½ hours the under surface of BUTTONLATH remained perfectly dry.

You May Discount Demonstrations Conducted for a Purpose

Nor do we place great reliance on tests made under abnormal conditions. But we do have confidence in the record of millions of feet of Exterior BUTTONLATH, used as a stucco base under the most trying conditions that California can develop. And it is because of this record that we unconditionally guarantee a good job of stucco or plastering, where BUTTONLATH is used according to specifications.—*The* BUTTONLATH *Manufacturing Co., Corner Vernon and Boyle Avenues, Los Angeles.*

An Unconditional Guarantee, Supported by an Experienced Free Inspection Service, Offers you Cooperation you Should Know About

SHEATHING
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GUARANTEED WALLS

SIERRA
Hollow Gypsum
TILE

For non-bearing partitions and stairway enclosures in fireproof construction. Fireproof; non-conductor of heat and sound; easy to cut; light in weight, reducing dead load; economical in price and handling cost; has high salvage value. Let us send you details.

PERSONAL GLIMPSES

IN few professions is the individual so unconscious as to his position. Rarely does he realize the importance that is his due. Never does he seek it. As a result, most of us see only a small or a completely obscure part of him and glimpse little or nothing of the personality behind it. In this column each month we hope, to some small measure, to heed the cry of "Author, Author," so far as the leading architectural draftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs or clever and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers [Thanks, but this is not our line.—Ed.]

W. H. GEORGE

ADDISON MIZNER

W. H. GEORGE

San Francisco architects are well acquainted with Mr. W. H. George, one of the leading figures of the building industry in that city. Mr. George is not one of those "acquired habits," for he was born in San Francisco—in 1852, although he does not look it. As a boy of 14 he started to work for the Cowell Lime and Cement Co. and he has been with them ever since—a record of 40 years connected with the growth of their concern to great proportions, until now he has under his supervision one of the largest manufacturing, farming and cattle interests in the West.

For the past five years he has been president of the Builders' Exchange of San Francisco, standing solidly for principles which have played a large part in stabilizing the prosperity of the community, and second vice-president of the National Association of Builders' Exchanges. For several years he served as president of a San Mateo County bank, and as president of a Contra Costa County Ferry Company. He is married, with one daughter, is a member of the Olympic and Press Clubs, Elks, Masonic orders through to the Shrine, Woodmen of the World, National Union, and other fraternal orders. His hobby is horseback riding and cattle raising—but this does not include throwing the bull.

ADDISON MIZNER

Mr. Mizner was born in California some time in the 80's, being one of four brothers well known in San Francisco as "the Mizner Boys"—Edgar, Wilson, Lansing and Addison. They were almost as well known in New York, and that is where Addison eventually settled. At least he stayed long enough to remodel an old house into such delightful quarters for himself that some of his friends commandeered his unquestionably excellent taste for their own guidance, and, eventually, one or three asked him to design a home in Palm Beach. The climate suited Mr. Mizner's health and his Hispanic buildings suited the climate, so he stayed on in Florida, identifying himself with the amazing development of the "Spanish-Riviera coast line" into a new Spanish Riviera. The Mizner building may be put down as "re-creating the beauty of antiquity."

* * *

J. Wilmer Hershey has established his office for architectural designing at 215 Broadway Building, Pasadena, Cal., and would be glad to receive catalogues and literature.

* * *

Ashley & Evers, Architects, have moved to number 421 the Underwood Building, 525 Market Street. Their telephone number remains as at present—Douglas 1910.

New Trends in Heating!

Pacific Pressed Metal Radiators

Patented construction permits circulation of burned gases to contact with 40% greater radiating surface than possible with any other design. Made in sizes of 4 to 16 section.

Pacific Cast Iron Radiators

—have the same circulation system as the Pressed Metal Radiators and are preferred for buildings where extremely durable construction is desired to withstand rough usage.

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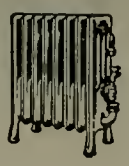
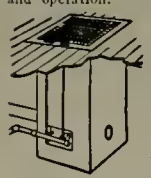


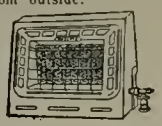
Each radiator is a miniature steam heating plant. Provides individual heat in rooms where wanted. Automatic control. Eliminates expense of central boiler plant installation and operation.



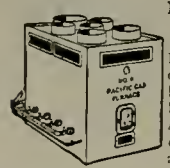
Pacific Pipeless Floor Furnaces

No basement required. Heat from 1 to 5 rooms. Just turn a key for instant heat. Draws air for combustion from outside.

Pacific Recess Radiant Wall Heater



An air duct supplies a continuous stream of fresh air to the room. Outer casing is always cool. Any finish desired.



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Installed in basement or furnace pit. Deliver warm air quickly to each room. Automatic upstairs control. Require no attendance.

California architects wield an influence all over the world. Through their genius and originality a new type of architecture has been created—California architecture—and the rest of the world is taking it up.

Now, California's leadership is manifested in another detail—heating. Instead of the old-fashioned, cumbersome central plant of the East and Middle West, California architects are specifying *individual* heating units for apartment houses, office buildings, lofts and factories. Greater simplicity! Greater efficiency! More satisfaction to both owner and tenants!

Pacific Gas Radiator Company has been in the lead in designing and perfecting equipment to meet the demands of Coast architects. In the Pacific line is found every type of gas heating equipment that experience has proved practical.

Pacific Heating Engineers work hand in hand with architects whenever desired. They can take a great amount of detail off the architect's hands. Their assistance in planning heating installations and estimating costs is absolutely FREE. And there is no obligation. Just phone BEacon 2190.

See Listing in Sweet's 1926 Architectural Catalog, Pages 2220-1 and 2116-7

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A DEPARTMENT CONDUCTED TO ASSIST YOU IN SOLVING YOUR

HEATING, LIGHTING & POWER PROBLEMS

The efficient use of electricity for power, lighting and fuel and of gas for heating, cooking and industrial purposes has become so important and is developing so rapidly that it is hoped this non-technical discussion of the best principles of design and of practical methods of installation will be helpful. For the information contained in this series we are indebted to the research and engineering departments of the Pacific Gas and Electric Company.

III

SPECIAL HEATING REQUIREMENTS FOR THE MODERN HOME

IN practically every home that the architect of today designs his client is desirous of having a fire-place. This is either because he wishes it for ornate purposes and to carry out a scheme of architecture, or else to have a fire-place to lend an atmosphere of cozy comfort and environment to this portion of the home where it may be built. How many fire-places, however, will you design which will become mere useless ornaments, simply because of the trouble and mess of building fires? This will not be the case if provisions are made to install a radiant type gas heater, because with such there is no more trouble to have cozy, healthful warmth in a fire place than there is to light the burner of the ordinary gas range.

Architects are becoming more and more inclined to favor the idea of at least making provisions in each and every fire place for the installation of radiant type gas heater, by specifying the installation of a gas piping stub or outlet. The cost of this gas outlet is negligible, and it is good foresight to specify that it be provided in every fire place.

Radiant type gas heaters installed in fire-places are quick and ever-ready in action. They have perfect combustion, are safe, clean and give intense heat at a surprisingly small expense. These heaters are flexible in operation, and may be turned down low and will burn that way when only a moderate heat is required. Being installed in a fire-place, as the heater operates all products of combustion pass up the chimney, thus accelerating the natural ventilation of the room. It is interesting to note that doctors recommend this appliance for healthful heat, because it serves to drive out a touch of cold or a bit of dampness any morning or any night.

A variety of designs in the andiron and hearth trimmings provide harmonious equipment for rooms and fire-places of various decorative treatments, and afford a selection to suit your taste and in keeping with the architecture.

For Various Rooms of the Bungalow

The problem of heating different rooms of a bungalow or small home where there may not be sufficient basement room or clearance to allow for a regular heating system is solved by the installation in many cases of individual pipeless warm-air floor furnaces. These "floor furnaces" are specified by many architects for installation to heat one large living room or dining room, or in some cases installed in a hallway to heat two average sized bedrooms.

They are inexpensive, and to properly install only require a flue connection from the heater, running through the basement to the chimney. The register can be sunk counter flush with the floor, and located in an out-of-the-way place or corner of the room so as not to be at all objectionable or interfere with the placing of furniture. Gas is burned as the fuel and its use makes these heaters absolutely safe. The flexibility of operating a warm-air floor furnace using gas fuel makes it possible when one gets up in the morning or comes in at any time during the day to have quick heat by simply touching a handy valve. Architects are finding it satisfactory to specify and recommend this type of small, pipeless, warm-air floor furnace, because it is a means of maintaining healthful heat, with a constant circulation of pure warm air to every corner of the room. Because of its convenience in lighting and adjustment to give any desired room temperature, the cost of operation is nominal.

Thus the problem of how to heat various rooms is solved for the architect, even though there may be but very little basement clearance. The floor furnace described that has proved so popular in solving this problem, may be installed where the basement clearance is not more than 30 inches. In many cases, especially bungalows, architects specify a combination of two or three such pipeless warm-air furnaces to solve the heating problem. As mentioned above, the flue connections from the heaters are run through the basement to a chimney outlet which should be provided for this purpose.

ARCHITECTS

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10-Year Guarantee

EL REY ASPHALT ROOFING

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Asphalt
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We are emphasizing our service to Architects. You are cordially invited to avail yourself of it.

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LOS ANGELES PAPER MFG. CO.

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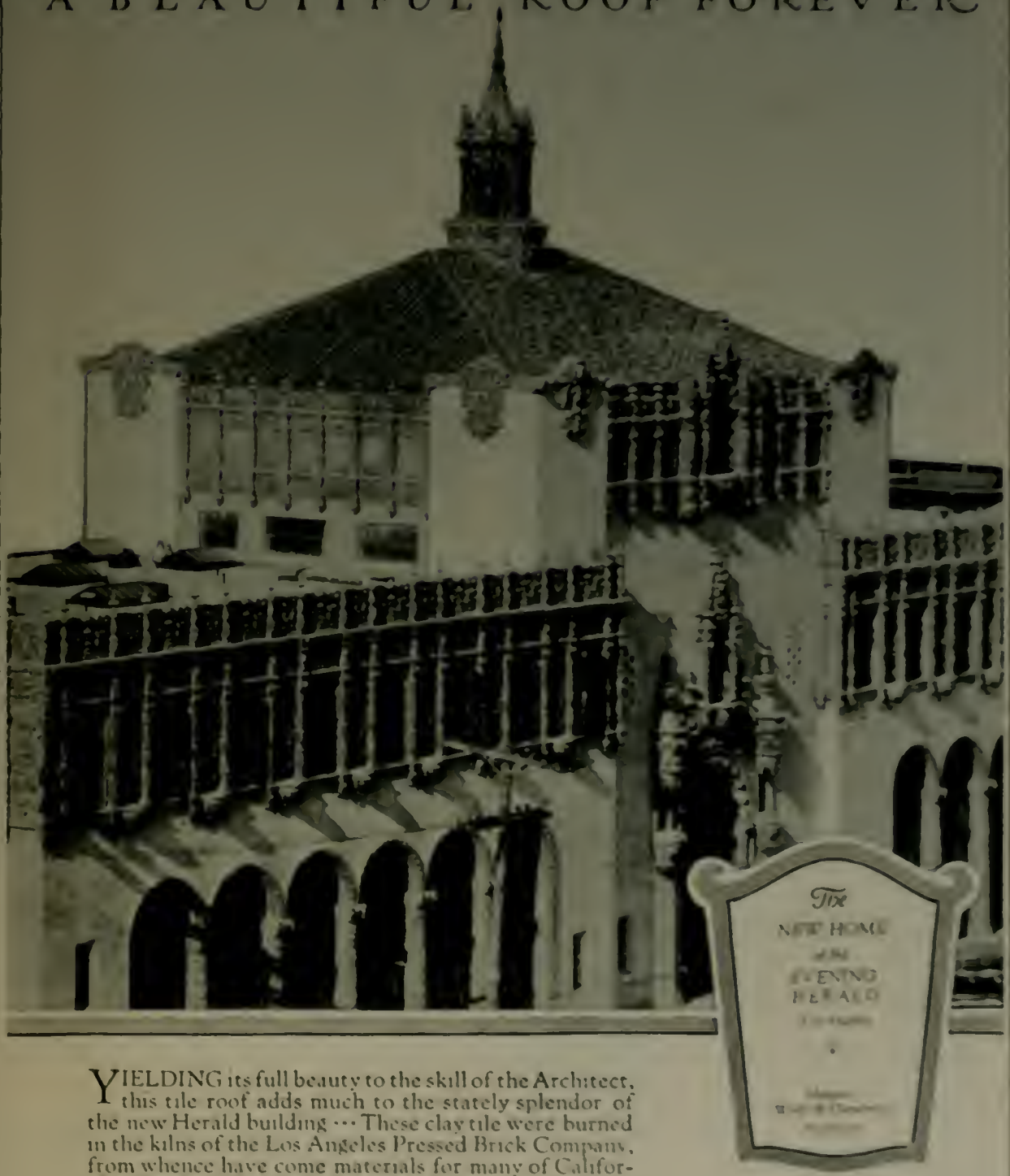
LOS ANGELES

56

A BEAUTIFUL ROOF FOREVER



YIELDING its full beauty to the skill of the Architect, this tile roof adds much to the stately splendor of the new Herald building ··· These clay tile were burned in the kilns of the Los Angeles Pressed Brick Company, from whence have come materials for many of California's fine buildings during the last 39 years.

LOS ANGELES

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LOS ANGELES

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Architects:
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Perma-Light Washable Wall Finishes used throughout.

Triple Adaptability

The ever-widening use of Perma-Light Washable Wall Finishes is explained by their three-fold adaptability to architectural requirements.

Perma-Light

2 or 3 coat, Washable

Wall Finishes

combine comprehensive aesthetic possibilities, with ultimate economy (despite higher initial cost), and with these structural advantages:

Require no sizing.
Prevent Lime Burns.
Prevent air checking, etc.
Provide perfect seal, eliminating suction.
Combine Durability with—
Easy Washability.

Specifications, Further Data, and Conscientious Cooperation at your Disposal.

Our Firm name and Label are a Certificate of Authenticity for all statements and claims made on behalf of Perma-Light or any other product sponsored by this firm.

Made exclusively by

HILL, HUBBELL & COMPANY

Paint Specialists

San Francisco · Los Angeles · Oakland · Portland · Seattle · New York · Tulsa

"Dependable as a Lighthouse"

SAN FRANCISCO
PUBLIC LIBRARY

Lobby, Barker Bros. Bldg., Los Angeles. Curlett & Beelman, Architects

EXHIBIT OF DOMESTIC ARCHITECTURE

From April 26 to May 8, taking in "Better Homes Week," an exhibition of photographs of domestic architecture was held by the "Architects' Bureau" of Barker Brothers' new establishment in Los Angeles. It was given under the auspices of the Southern California Chapter, A. I. A., and the photographs were carefully selected from the material submitted. Approximately 200,000 people viewed the exhibit.

The Architects' Bureau has been created to assist the patrons of a great furniture store, both by showing them examples of various architects' work and in co-operating with architect and client. It is a department of personal service, which centralizes calls, appointments, prevents unnecessary solicitation, and acts as an information center for all matters connected with the furnishing and decoration of new homes. Mr. Guy H. Humphreys is manager of the bureau.

* * *

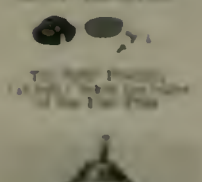
CORRECTION

Due to a typographical error in our May issue, the advertisement of the Buttonlath Manufacturing Company read "And if 8-inch walls and ceilings are Buttonlathed," etc. This should have been:

"And if walls and ceilings are BUTTONLATHED, three 200-pound men may walk on them, or stand in one spot, without seriously damaging the plaster, for in a recent test made by the Raymond G. Osborne Laboratories, an 8-inch unsupported surface plastered over BUTTONLATH showed a deflection of only 1/8-inch under a weight of 620 pounds . . . metal lath, which costs much more, bore a weight of only 280 pounds."

* * *

A noticeable increase in the use of gas steam radiators for heating apartment houses is reported by A. J. Hartfield of the Pacific Gas Radiator Company, whose statistical department keeps an accurate check on all gas heating installations in Los Angeles.



SPECIFY (FA) Floor Boxes

(*with reversible covers*)

Frankly, you will not find the same collection of good features elsewhere. (FA) Floor Boxes are *adjustable*. They can be installed at any angle, yet the top can be adjusted to the proper floor level. (FA) Floor Boxes are *substantial*. They cost less than two-piece type. They become a permanent floor connection for lights, bells, buzzers, telephone, etc. A quick change from "out of service" to "in service," or vice versa, can be made at any time. (FA) Floor Boxes are *water-tight*. A heavy, round, long-life gasket gives full protection from all moisture. The inside is always dry. The wiring can never be damaged . . . You should be interested to learn more—

Send for the (FA) Catalog. It gives full details and is entirely free. Complete estimates furnished gratis, ask for them

Frank Adam

ELECTRIC COMPANY

ST. LOUIS

District Offices

Atlanta, Ga.	Dallas, Texas	Minneapolis, Minn.	Portland, Ore.
Baltimore, Md.	Denver, Colo.	New Orleans, La.	Seattle, Wash.
Boston, Mass.	Detroit, Mich.	New York City, N. Y.	San Francisco, Cal.
Chicago, Ill.	Kansas City, Mo.	Philadelphia, Pa.	St. Louis, Mo.
Cincinnati, Ohio	Los Angeles, Cal.	Pittsburgh, Pa.	Winnipeg, Canada
	London, Ont., Canada		

The Unexpected Writing on the Wall!

NO HAND-WRITING EXPERT is needed here . . . too clearly the wavy, uneven angles, the thin spots, where the lath shows through, the washboard effects, and other plastering blemishes reads: "SKIMPED!"

The specifications called for a good job of plastering . . . but there is one requirement that *cannot* be written into the specifications. This is that the owner and general contractor be ready to pay a price that will cover good plastering.

Much as the public has learned about the importance of good plastering, there are still builders who believe they can economize and still avoid paying the penalty of cheapness. Thoughtful architects are protecting themselves and doing their clients a genuine service by discouraging this fallacy wherever they find it.

History Repeats Itself..
when modern man goes into the desert for Plaster for his home
Think
..before you undo the work of
when 'Plastering' was enforced by Royal Decree

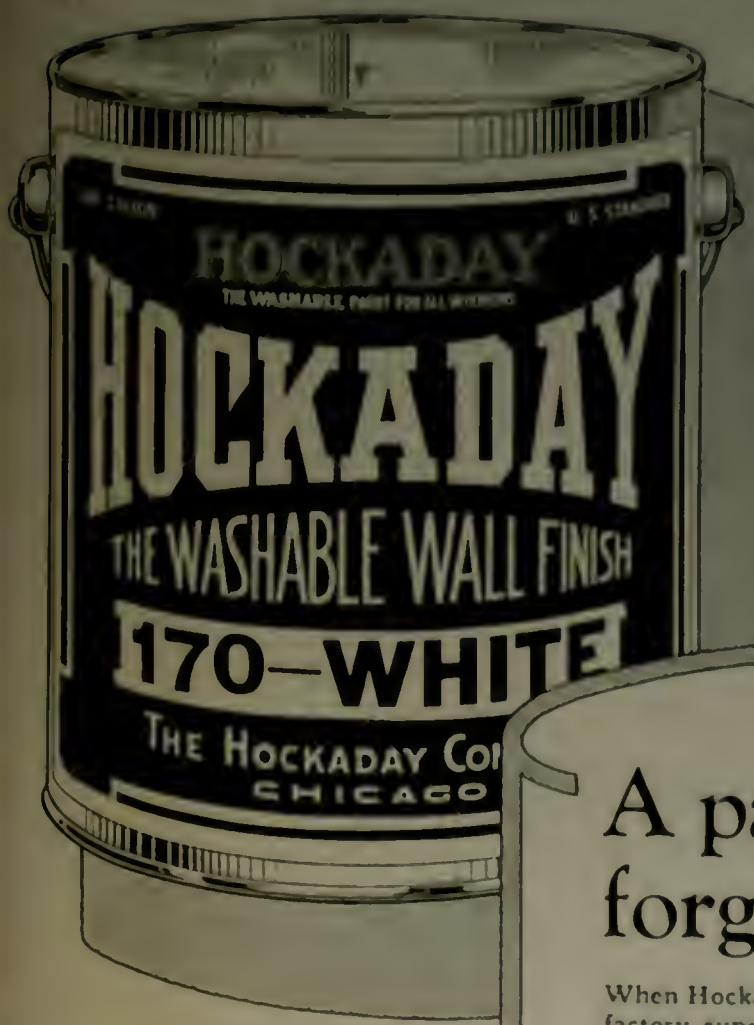
Blue Diamond Company

Producers and Manufacturers of Quality Fireproof Building Materials

Los Angeles

Paving the Way for Better Building

These advertisements and other like them, appearing regularly in leading newspapers and home builders' magazines, are working for the cause of better building . . . by making it plain that "You get what you pay for in Plastering." As a result of this campaign builders are avoiding the pitfalls of the too-low plastering bid, and skimped jobs are becoming rarer. Neither Blue Diamond Company nor Blue Diamond plaster is mentioned in this advertising.



The WALLMARK of Quality

A paint you *can* forget, but *don't!*

When Hockaday leaves the factory, it does not leave factory supervision. No, sir! Though it is shipped away to distant cities in airtight cans, we follow and make sure of a good paint job.

But—

When Hockaday has been applied, when, according to our specifications, it is on the wall and has hardened with a smooth, eggshell surface, we forget it!

The story from there on is an old one to us. We know how through the years it will retain its freshness, how with each washing it will shine out again like new, how it will resist limeburn, checking, cracking and peeling.

Yes, sir, Hockaday is a paint you CAN forget, but one you don't! Only time does.

THE HOCKADAY COMPANY
1823-1829 Carroll Avenue, CHICAGO

The Hockaday Co. of San Francisco, [illegible] Los Angeles Hockaday Co. [illegible] Los Angeles
D. E. Fryer Co. Seattle Tacoma [illegible]

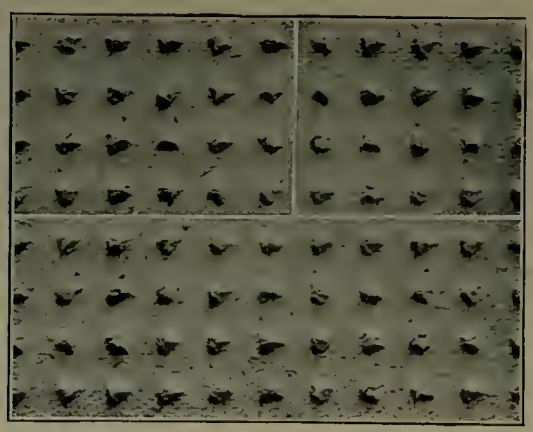
HOCKADAY
THE WASHABLE PAINT FOR ALL INTERIORS

Our salesman proves Hockaday's washability. He scratches matches on it, douses it with ink, marks it with indelible pencils, then easily removes all trace of the smudge. This durability makes it proof against limeburn, checking, cracking and peeling. Ask to be shown.

Why Buttress Exterior Backing is the Logical Stucco Base

Literally hundreds of homes in Southern California built during the past few years have the advantages of Buttress Exterior Stucco Backing. These homes include some of the finest as well as those in which economy of construction was vitally necessary.

MANY different methods and materials are in use today for the application of stucco to exterior walls. Consider the Buttress method:



Here is a small section of Buttress Exterior Stucco Backing. Note the mechanical keys or "bumps" which assure a proper bond with the stucco material. Joints are butted as shown, but staggered throughout the wall.

Specifications:

Buttress Exterior Stucco Backing with sixteen-degree wire netting, furred out one-fourth inch from the face of the board.

Advantages:

This construction is economical because it uses less plaster, less labor, and less lathing material.

It provides a stronger bracing for the studding, with its sixteen by forty-eight-inch sheets, covering four studs with strong Buttress Lath.

It thoroughly insulates against heat, cold, and sound.

It defies fire.

It insures against spotting and discoloration of the stucco finish, and will not crack.

The cost of the finished job is no greater than that of *any other form of construction.*

These are not mere assertions—they are statements of fact. Each is based on definite experiments, comparative tests, and carefully worked-out cost sheets—too long a story to tell here. Our representative can give you the whole picture in a few minutes. Phone or write, BUTTRESS Manufacturing Company, 6910 So. Alameda Street, Los Angeles, Calif., Phone Delaware 4935.

SOLD BY ALL BUILDING MATERIAL DEALERS.

BUTTRESS

INTERIOR PLASTER LATH

EXTERIOR STUCCO BACKING

FOR BETTER VENTILATION

WHITCO Casement Hardware—

Makes the sash self-adjusting. No hinges or adjusters are required. No special sash or frame detail.

CASEMENT WHITCO HARDWARE

manufactured in three sizes—8, 12, 16-inch. Solid brass and [illegible]

1868 Lemoyne Street
Los Angeles

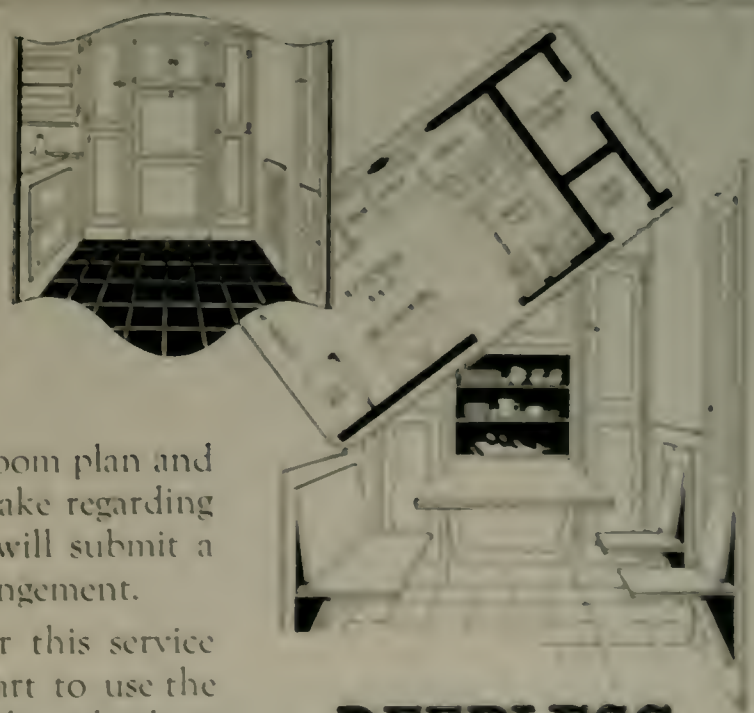
VINCENT WHITNEY COMPANY
MANUFACTURERS HARDWARE SPECIALTIES
363 Market Street, San Francisco

[illegible] Mass. Trust Bldg.
Boston

WHITCO *is Sold by Dealers in Builders' Hardware*

Announcing—

New Kitchen Plans Service



We now have a department to prepare complete kitchen plans for homes or apartments.

Just send us a sketch of the room plan and any suggestions you wish to make regarding special requirements and we will submit a carefully planned kitchen arrangement.

There is no cost whatever for this service and no obligation on your part to use the Peerless fixtures specified, although their convenience and very high quality will commend them to you.

Use this service!

PEERLESS
Built-in Furniture

BUILT-IN FIXTURE CO.

CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

That beauty can be created by simple means is suggested in this engaging bathroom. The clear white fixtures harmonize with the cool greens and tans of walls and floor; their graceful lines and unusual contours add further charm and distinction.

The *Corwith* bath is distinctive. Its outer surfaces are moulded in receding planes; in design and color, it matches the *Revere* lavatory of twice-fired vitreous china. A direct-lift *Securo* waste provides quick and cleanly draining. In keeping with the painted plaster walls and cement floor, the *Corwith*, the *Revere* and the *Saneto* are not expensive.

The wide range of styles and prices in which Crane fixtures, valves and fittings are supplied enable architects to plan distinctive bathrooms for homes large or small, expensive or inexpensive. Write for new book of color scheme suggestions.

CRANE

Address all inquiries to Crane Co., Chicago

GENERAL OFFICES: CRANE BUILDING, 836 S. MICHIGAN AVENUE, CHICAGO

Branches and Sales Offices in One Hundred and Fifty-five Cities

National Exhibit Rooms: Chicago, New York, Atlantic City, San Francisco and Montreal

Works: Chicago, Bridgeport, Birmingham, Chattanooga, Trenton, Montreal and St. Johns, Que.

CRANE EXPORT CORPORATION: NEW YORK, SAN FRANCISCO, MEXICO CITY, HAVANA

CRANE LIMITED: CRANE BUILDING, 386 BEAVER HALL SQUARE, MONTREAL

CRANE-BENNETT, LTD., LONDON

CIE CRANE: PARIS, BRUSSELS

CRANE VALVES

FOR BETTER CONCRETE

Two Highly Important "High Lights"

from a recent issue of Engineering News Record (pages 246-247)—"The most important factor in placing field concrete is workability. . . . The mixtures which segregate, have not sufficiently plastic to place properly, unless workability is built into the paste." Workability is well of [illegible]

OLD MISSION
PLASTIK WATERTITE
PORTLAND CEMENT

at the *plant* under *strict laboratory control*. This is done under the exacting Old Mission Standards. The resulting density of the mix gives you waterproof concrete without extra cost.

Shipped in 100 lb. Sacks

Data Bulletin on request

Old Mission Portland Cement Company

Manufacturers of Old Mission Portland Cement and
Old Mission PLASTIK WATERTITE Portland Cement
Main Office: Standard Oil Building, San Francisco

FOR BETTER CONCRETE

MORE THAN 600 ARCHITECTS

are now using The Oakley Specification Manual ~on paints and varnishes

free TO ARCHITECTS

Send for yours

OAKLEY PAINT CO.
1715-37 ANTONIA ST.,
LOS ANGELES, CALIF.

Gentlemen:
Please send me a copy of your Architect's Specification Manual, FILE SIZE for my files under "A.I.A. C-25"

NAME _____
ADDRESS _____
CITY _____ STATE _____

69 *Authoritative Painting and Varnishing Specifications, Completely Covering Every Phase of Modern Painting.*

No lengthy discussion of Products—all Specifications tabulated for QUICK Reference.

BEAUTY WITH CONCRETE
CAN BE ACHIEVED IN
ANY STRUCTURE THE
ARCHITECT MAY ELECT
TO DESIGN. BUILDINGS
IN EVERY SECTION OF
THE COUNTRY PROVE IT
WILSHIRE BOULEVARD CHURCH
One of the many fine examples of monolithic exposed concrete
Architects · Allison & Allison · Los Angeles
Concrete for Permanence
PORTLAND CEMENT ASSOCIATION
A National Organization to Improve and Extend the Uses of Concrete
Atlanta
Birmingham
Boston
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Columbus
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Des Moines
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Los Angeles
Milwaukee
Minneapolis
Nashville
New Orleans
New York
Oklahoma City
Parkersburg
Philadelphia
Pittsburgh
Portland, Oreg.
Richmond, Va.
Salt Lake City
San Francisco
Seattle
St. Louis
Vancouver, B. C.
Washington, D. C.

Lantern Tops for street lighting system in San Francisco's Chinatown built in our shops for the Joshua Hendy Iron Works.

To reproduce in material form the designor's ideal is our sincere endeavor.

FEDERAL ORNAMENTAL IRON & BRONZE COMPANY

Sixteenth Street and San Bruno Avenue - San Francisco
Telephone Hemlock 4180

Haws Model No. 9

There is a HAWS Model for every architectural purpose

HAWS SANITARY DRINKING FAUCET COMPANY 1808 HARMON ST. BERKELEY, CAL. USA

BEAR BRAND TUB FILLER

"THE PIEDMONT"

Fig. 37

This Tub Filler or Sink Combination is especially desirable for installations where there is a minimum of nickel plated metal showing. With All China Spout, Raised China Flanges and All China Handles this fixture is as easy to keep clean as the tiled wall itself.

Detail of Rear View of the Fig. 37 Fixture, showing By-Pass Stops. This arrangement makes it convenient where a shower is used above the bath, or where hush tubes are desired.

"Specify California Made Products"

Standard Brass Casting Company

Manufacturers of

High Grade Plumbing Brass Goods

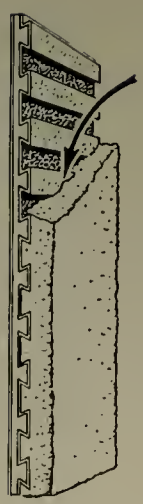
Oakland, California

Lounge in the
Y.W.C.A.
Blue Triangle Club
2332 Harrison Street
Oakland, Calif.

Chas. W. Mc Call
Architect

Villadsen Bros.
Gen. Contractors

A. J. Hillam
Plastering Contractor



Locks

the plaster to a fire-safe waterproof, soundproof base!

ANOTHER fine example of beautiful plastering on Super Locklath is apparent in the interiors of the new Y. W. C. A. Blue Triangle Club of Oakland.

This beauty is more than skin-deep . . . Super Locklath makes these walls and ceilings dampproof and immune to heat and cold transmission. Due to the dove tail grooves these are permanent qualities, regardless of unfavorable conditions.

PLASTOID PRODUCTS, Inc.

Northern Division Office
318 Builders' Exchange Bldg.
Oakland, Calif.

Southern Division Office
1725 South Downey Road
Los Angeles, Calif.

"Planning Your Walls for Comfort" is not a technical booklet but you'll find it both interesting and helpful. It will be sent without charge or obligation.

SUPER LOCKLATH
"Plastoid – Made"

SUPER LOCKLATH IS SOLD BY ALL BUILDING MATERIAL DEALERS

INTRODUCING "CAL" PINE

An interesting booklet has just been published by the California White and Sugar Pine Manufacturers Association, San Francisco, which gives a deal of useful information as to uses, sizes and forms of pine, through the medium of a unique personality, "Cal" Pine, head of mill inspectors, "Guardian of the Grades." The book will be welcomed in architects' and builders' offices, both for the matter and the form, and may be had on application without cost.

• • •

FIFTY-NINTH ANNUAL CONVENTION

[Continued from page 41]

Mr. Frank C. Baldwin of Washington, D. C., secretary, Mr. Edwin Bergstrom of Los Angeles, treasurer.

At luncheon on Friday, Harvey W. Corbett gave a talk, illustrated with colored lantern slides of his drawings of the restoration of King Solomon's Temple. The restoration proved to be interesting, showing the grand scale of and the magnificence achieved in the architecture of the Assyrian, Babylonian and others selected by Mr. Corbett as being styles contemporaneous with King Solomon. His description of the development and methods of research were amusing as well as instructive. It is to be hoped that this wonderful dream may some day be converted into an exposition, as has been suggested, and that we shall have the privilege of seeing it in three dimensions as well as in two.

All the delegates at the Convention were well satisfied that they had made the effort to attend and felt fully repaid by the inspiration received from contact with their fellow architects and a knowledge of the tremendous work for the profession and the nation which is being accomplished by The American Institute of Architects.

ALBERT J. EVERS,
Delegate, San Francisco Chapter A. I. A.

• • •

NEW WINDOW BOOK

"The New Window Vogue for the Home Beautiful" is the title of a very attractive new booklet just published by the Detroit Steel Products Company, Detroit, manufacturers of Fenestra windows. The booklet is profusely illustrated, and contains many useful suggestions for interior decoration. It is sent free on request.

• • •

POMONA ARCHITECTURAL COMMISSION

First announcement of the personnel of the Architectural Commission of Claremont Colleges was made today, following confirmation of appointments at the meeting of Claremont Colleges Board of Fellows held this week. The new commission is one of the first college commissions of its kind in the West, and is made up of nationally known architects and laymen. The commission is composed of five men, including George Spearl, Carleton M. Winslow and David C. Allison.

The two lay members of the commission are Edward C. Harwood of Uplands and Bernard Hoffman of Santa Barbara.

RAYMOND GRANITE

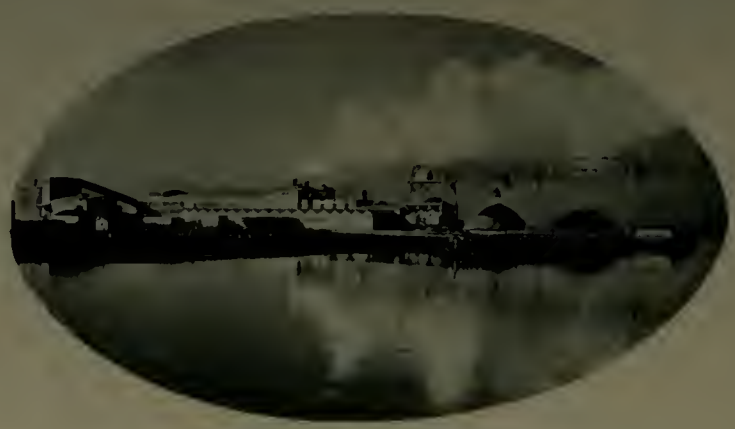
RAYMOND GRANITE

The West's finest Building Stone

RAYMOND GRANITE COMPANY

CONTRACTORS

GRANITE · STONE · BUILDING · MEMORIAL



Redwood City Plant, Pacific Portland Cement Company, Consolidated
America's Finest Cement Plant.

NEW!

Golden Gate Plastic Waterproof Cement

DENSE CONCRETE—permanently water resistant, easy working, high strength concrete which flows quickly and smoothly around a multitude of reinforced bars and into difficult corners without excessive tamping—is now made possible economically. Most will agree that sufficiently watertight concrete using ordinary Portland cement is possible, but requires workmanship and methods too exacting for practical application in construction. Admixtures added to concrete at the mixer generally give indifferent results—the precision necessary in mixing and placing falls outside the possibilities of field control. Exterior coatings of waterproof materials or the use of membrane systems are usually either uneffective or uneconomical. So, finally, the problem has been handed to the cement manufacturer himself for solution. "Golden Gate" engineers and chemists early decided that cement which contains oils, fats, or soaps, would not do. The apparent waterpoofness was not sufficiently permanent and strength was reduced. Not until a cement, which had inherent water resisting qualities, which were permanent and at the same time retained the high strength and uniformity for which Golden Gate cements have always been noted, could be produced, would they attempt to offer to the builder an answer to his problem. Nor were water resistance and strength alone sufficient. Modern methods of mixing and placing concrete with definite control of the cement-water ratio, require that cement have plasticity and workability not attainable in ordinary Portland cement.

In announcing the perfection of Golden Gate Plastic Waterproof Cement, our engineers and chemists have painstakingly adhered to the high quality standards of Golden Gate Portland Cement. These standards have been rigidly maintained for over twenty years. Plasticity and water tightness have been *built in* at the factory under definite exacting laboratory control. Golden Gate waterproof plastic cement makes stucco and concrete that is permanently water resistant and of unusual plasticity and workability. Uniform density and strength are thus built in throughout the mass. Patching, checkcracks, and shrinkage are practically eliminated. Construction is speeded up. Concrete pours easier and requires less tamping. Stucco spreads faster and more smoothly.

Golden Gate Plastic Waterproof Cement can be obtained from your dealer or in straight or mixed carloads with Golden Gate Portland Cement direct from the factory.
Test data and Bulletin on request.

Pacific Portland Cement Company, Consolidated

Los Angeles, Cal. · San Francisco, Cal. · Portland, Oregon

Manufacturers

Empire Plaster · Empire Gypsum Tile · Empire Insulex · Golden Gate Portland Cement
Golden Gate Plastic Waterproof Cement

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Built to Endure

For over 15 years Hoyt Automatic Water Heaters have been delivering fresh, pure, hot water instantaneously

Simple in construction and built upon our time-tested design . . . the new Model 30, with the beautiful half-hard finish Aluminum Jacket, is kept efficiently working by our Corps of Service Men who give "Within-a-day" Service for the slightest interruption of performance.

This efficient heater is a most attractive fitting for small homes and apartments, and to save space the Wall Model may be installed up out of the way.

Over 40,000 HOYTS giving splendid service on the Pacific Coast

See 20th Edition Sweet's Architectural Catalog, page 186[illegible]

Hoyt
Automatic
WATER ~ HEATER
HOYT HEATER COMPANY

2[illegible]5 East 25[illegible] St.
LOS ANGELES

32[illegible] [illegible] Street
OAKLAND

285 O Farrell St.
SAN FRANCISCO

[illegible] Building
PORTLAND, ORE

Show Rooms in the Principal Pacific Coast Cities

This photograph shows basement walls of the Edison plant at Long Beach being permanently waterproofed with Plastite cement.

Plastite Protects These Walls From the Sea!

AT high tide the sea water pushes against these basement walls of the Edison Steam Plant at Long Beach. These walls are being waterproofed with mortar made from Plastite. This work will be permanently water-tight, because Plastite properly used is a cement that repels water, becoming more and more impervious with the passage of time.

Do not attempt to secure waterproof concrete or stucco by the use of admixtures in connection with plain portland cement. Oils, fats and soaps are only relatively waterproof, and their efficiency diminishes with age.

Plastite has the strength and durability of plain portland cement, and is waterproofed and plastic besides.

Be sure to use Plastite for basements, floors, swimming pools, reservoirs, tanks, and all other forms of construction where the work must be absolutely water-tight.

RIVERSIDE PORTLAND CEMENT CO.

Manufacturers of "PLASTITE" Waterproofed Plastic Cement, "BEAR" and "RIVERSIDE" Portland Cement and of "BEAR" Oil Well Cement

724 So. Spring St. LOS ANGELES Trinity 5951

A. I. A. MONTHLY BULLETIN.

[illegible] A. I. A. council to be without cost [illegible] their respective [illegible]

[illegible] Committee.

L. W. Cramlett,
Harold Stabler.

The proposed ordinance for the limitation of heights of buildings in San Francisco was presented by Mr. Cowhead, chairman of the Committee on City Planning, and discussed at length by all present. The matter was referred back to the Committee for the formulation of a communication to the City Planning Commission, expressing the sentiments of the Chapter. No formal resolutions on the subject were passed.

The meeting adjourned about 9:40 p. m.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

• • •

REDUCING STEEL COST

How standardization and the introduction of better business methods are lowering the cost of steel frame building construction is being explained to structural steel fabricators, engineers, architects, contractors, bankers and municipal officials, at a series of meetings which, following the first one in Philadelphia, Pa., on March 5, will be held in sixteen of the largest cities in the United States. The meetings are being conducted under the auspices of the American Institute of Steel Construction, the association of the structural steel fabricators of the United States and Canada.

• • •

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF PACIFIC COAST ARCHITECT AND BUILDING REVIEW, published monthly at San Francisco, California, for April 1, 1913.

State of California } ss.
County of San Francisco }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Charles W. Meighan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

	Name of	Post Office Address
Publisher,	Western States Publishing Corporation,	741 Market Street, San Francisco.
Editor,	Harris Allen,	741 Market Street, San Francisco.
Managing Editor,	None.	
Business Manager,	Chas. W. Meighan	741 Market Street, San Francisco.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding one per cent or more of the total amount of stock should be given.)

Western States Publishing Corporation, 741 Market Street, San Francisco; A. Huffman, 145 Battery Street, San Francisco; Harris Allen, 741 Market Street, San Francisco; H. Cuthier, 145 Battery Street, San Francisco; N. [illegible], 117 West Sixth Street, Los Angeles, Cal.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is [illegible]. (This information is required from daily publications only.)

CHARLES W. MEIGHAN, Business Manager.

Sworn to and subscribed before me this [illegible] day of March, 1913.

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(My commission expires March 15, 1917.)

Since the issuance of the above statement Mr. James G. Ritchie has superseded Chas. W. Meighan as Business Manager.

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SERVICE AND SAFETY

A Guaranty for Adequate House Wiring

THE value of electric service to the home owner is generally admitted. The home owner appreciates the comfort and convenience of proper illumination and of electrical household helps. The electric range has become an accepted fact. But to have the home properly illuminated and to use the many electric appliances that are practically necessities, *the home must be adequately wired*. If convenience outlets are omitted, the attachment of floor lamps and appliances is awkward or impossible. If outlets are not provided in each room, a vacuum cleaner for instance, cannot give the full service of which it is capable. If switches are not provided in convenient locations, home owners must grope about in the dark or blunder against heavy furniture. If there are no bracket outlets near dressing tables or by the kitchen sink, proper illumination of the task is impossible. In short, the convenient use of electric service is entirely dependent upon proper wiring and the proper layout of that wiring. It is as essential a feature of the modern home as proper plumbing.

As a service to the home designers, builders, and owners of California, the California Electrical Bureau, an educational, non-profit making institution, representing all branches of the electrical industry, has inaugurated the Red Seal Plan, which is a program to promote adequate wiring for convenient electric service in the home. It is not an elaborate plan, neither is it expensive, for it is no "give-'em-everything" specification. It simply establishes a *minimum* and *conservative* list of wiring requirements, it sees that these are rigidly followed, and marks each "Red Seal Home" in an unmistakable way.

The Red Seal Plan, which is a national movement inaugurated by the Society for Electrical Development, the California Electrical Bureau being the licensee for the State of California, is being advertised generally. Many prospective home builders are inquiring about it and many home owners are asking whether the wiring in their present homes is up to its specifications. For your information we are giving these specifications.

Service—1¼ inch conduit or larger, carrying three No. 4 wires, or larger. At the meter location space must be provided for a meter box or board not less than 30 by 30 inches for the main switch and meters.

Switches—All switches shall be of the flush type, conveniently located, and where two or more are brought to the same location, they must be grouped under a single plate.

Convenience Outlets—All convenience outlets shall be complete with receptacles of the flush interchangeable type. Unless otherwise stated in requirements, multiple receptacles under one plate will be counted as one outlet. A conservative minimum of outlets for each room is listed and they are, of course, conveniently located with regard to furniture spaces.

Range Outlets—A one-inch conduit, or larger, must be provided from the meter board to the range location, carrying three No. 8 wires or larger, terminating in the kitchen or a box equipped with a blank cover, if a range is not to be immediately installed.

Branch Circuits—Convenience outlets shall be wired on circuits of not smaller than No. 12 wire, with a maximum of 8 outlets per circuit. No convenience outlets shall be connected to lighting circuits.

General Lighting—All rooms shall be wired for a minimum of one watt per square foot for general lighting, exclusive of auxiliary lightings (such as table lamps, floor lamps, etc.) which shall be provided for on the convenience outlet circuits.

Electrical contractors, power company managers and salesmen are familiar with the Red Seal Plan and will gladly give you additional information. But in general its procedure is as follows: The wiring in your home must be in accordance with the above minimum specifications. The accredited representative of the Red Seal Plan in your district is then formally notified and in due course inspects the preliminary or "roughed-in" wiring.

The installation must be in accordance with National Electric Code Rules, supplemented by City or Town ordinances and the lighting company's local rules, and it is inspected and approved by your City or Town Inspection Department for fire hazard, safety factor and the like. This is the case with *all* buildings.

In addition there is a *second inspection* without cost to you by the Red Seal representative to see that all the Red Seal specifications have been correctly observed.

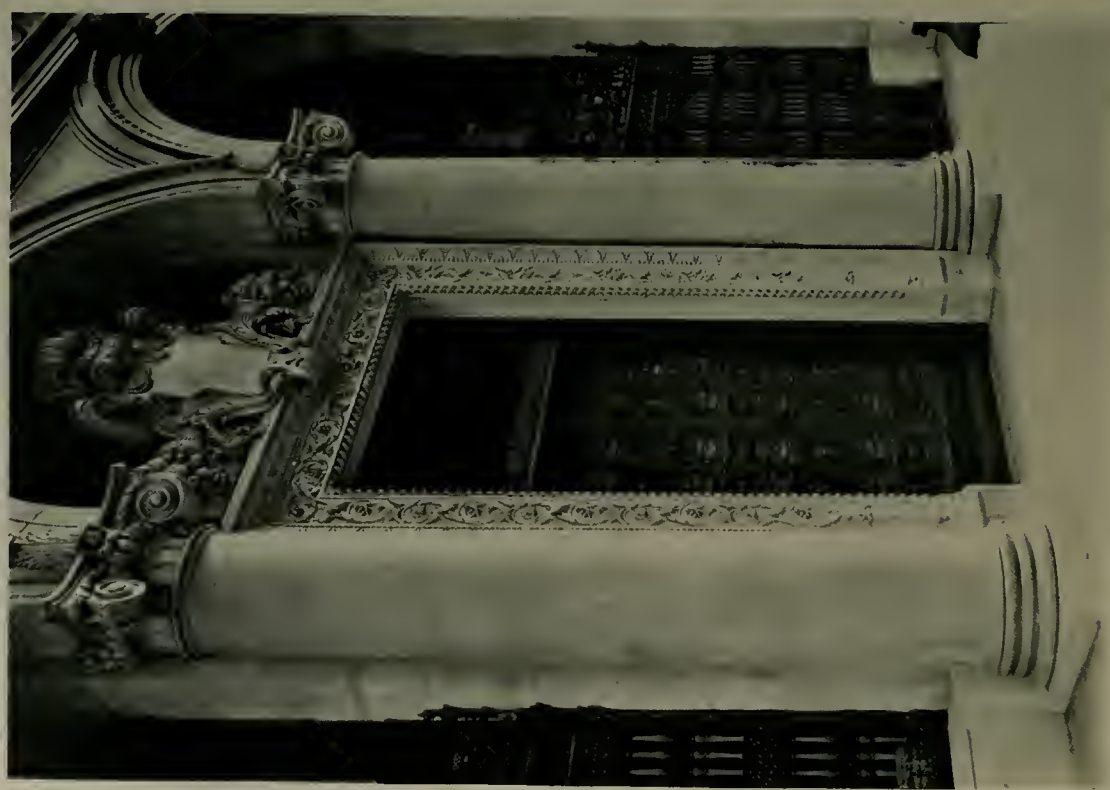
A "job sign," similar to the signs used by contractors and bearing the Red Seal symbol, is displayed on the building as it is being wired. After the second inspection—and not until then—a Red Seal metal marker and a Red Seal owner's certificate for framing is given and its issue must be approved by the chairman in charge of that particular district.

The Red Seal Plan, therefore, gives you an opportunity to have your wiring installation checked by the electrical industry at no cost to you. This expert check made by men in touch with the latest developments of a home feature which was formerly neglected but is now recognized as an essential, will make your home more attractive to home owners. It gives another feature for what you have to sell, whether this be a complete home or plans for a home.

* * *

BUILDING OWNERS HOLD CONVENTION

The nineteenth annual convention of the National Association of Building Owners and Managers was held at the Hotel Del Monte during the week of June 20th. Six hundred delegates, representing office buildings in practically every large city in the United States and Canada, were assembled for the five-day session. The apartment house section of the Association held two sessions during the period. Professor Bailey Willis, of Stanford University spoke the opening day on "Earthquake Risk and Security in Large Buildings."



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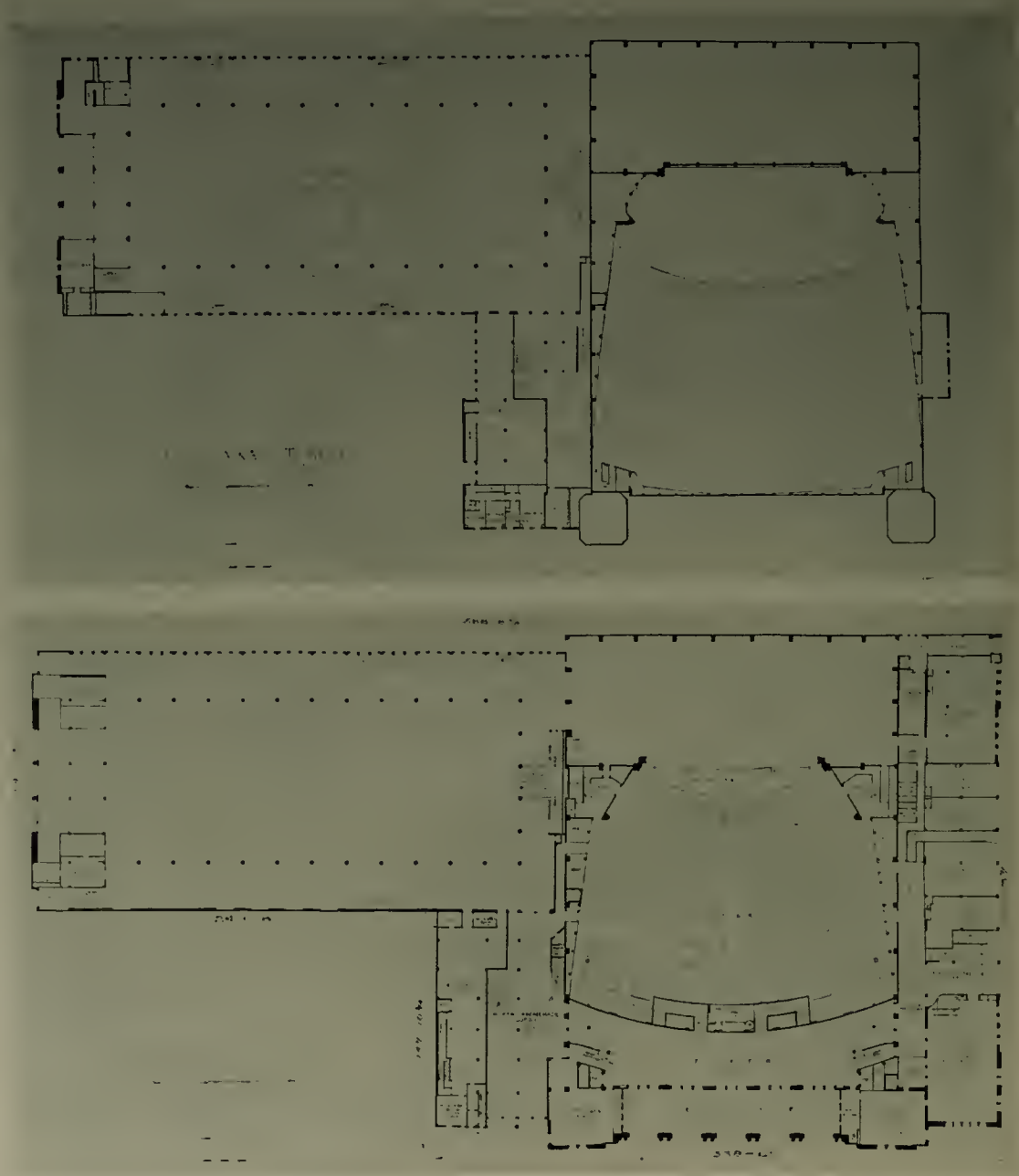

FLOOR PLANS, AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA
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MAIN ENTRANCE LOBBY, AL MALAIKAH TEMPLE, LOS ANGELES, CALIFORNIA
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BANQUET HALL, LEFT: AUDITORIUM, RIGHT: AT MALAIKAR TEMPLE, LOS ANGELES. JOHN L. AUSTIN, ARCHITECT, U. A. [illegible]

MAIN VESTIBULE, RIGHT; A PARLOR, LEFT; AL MALAIKAH TEMPLE, LOS ANGELES. JOHN C. AUSTIN, ARCHITECT; G. A. LANSBURGH, COLLABORATING ARCHITECT

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VI.

WHAT A BUILDING INSPECTOR LEARNED

[BY OSCAR G. KNECHT]
City Building Inspector for Los Angeles, California

[This is the sixth article of a series recommended from the February issue.]

It is a pleasure to know that Mr. Oscar G. Knecht, Structural Engineer and Chief Building Inspector for the city of Los Angeles, went over to Santa Barbara to make official study, notes and report on the collapse of the different buildings and structures affected by the earthquake. Mr. Knecht was naturally interested to what, if possible, the exact reasons for failure and destruction could be found, and the proper measures to be used in designing and erecting earthquake-resisting structures.

MANY frame buildings and residences shook from the wood post underpinning in the quake at Santa Barbara. Such failures would not have occurred had the underpinning been properly braced diagonally. Several large frame shed buildings and roof canopies on posts and barns collapsed on account of insufficient diagonal and wind bracing. The four story reinforced concrete San Marcos building was one of the principal failures, fully 30 per cent of the building was a complete failure and was shaken down. The concrete used in some of the important members was none too good. The walls in some cases were not sufficiently reinforced, and there was a lack of proper crosswall bracing and ties in general, especially such as would be used in resisting wind stresses or earthquake vibrations.

The Arlington Hotel is another bold example of what might be termed inadequate earthquake or wind-resisting construction. The reinforced concrete section lacked stiffness on account of the several long spans, and lack of cross bracing. And in many cases the hollow shell brick walls and panel walls displayed an absence of proper bonding and insufficient anchoring to the reinforced concrete structural frame. The big pilasters and piers in numerous instances were merely hollow, nonsupporting so-called decorative features, insufficiently tied or anchored to the main structure.

The many well-built and properly designed structures withstood the earthquake nicely, there being no apparent damage other than a few unimportant cracks and some falling plaster. In connection with this statement we call particular attention to St. Vincent's Academy. This building was built upon an extra heavy reinforced concrete foundation with numerous reinforced concrete cross walls. The main superstructure being a three story skeleton reinforced concrete building, this building experienced no damage other than some cracked plaster and the shaking loose of some of the tile roofing. In this instance it may be said that the extra precautions, and the little extra expense originally added for the sake of safety and stability, were the direct and only reasons that the Orphanage safely withstood the earthquake vibrations, and consequently prevented the loss of life, or severe injury, to at least some of the many little occupants.

Another outstanding example of good construction is the eight story reinforced concrete Granada Theatre and office building. This, the tallest building in Santa Barbara, withstood the earthquake remarkably well, outside of a few tiller wall and panel wall cracks and some falling plaster. The building is practically unharmed and remains structurally safe and sound. A large extra heavy foundation with widespread footings is also a characteristic of this structure. Particular attention is called to the fact that the St. Vincent's Orphanage and the Granada Theatre were both located within that part of the earthquake zone where the shocks and vibrations were the most severe.

Regarding steel buildings, will report that there was only one structural steel framed building in Santa Barbara and this merely had a structural steel interior frame with exterior walls of masonry. This building experienced no serious damage as a result of the quake. However, the San Francisco earthquake proved the safety of structural steel buildings.

Prior to the earthquake Santa Barbara had no modern building code or building ordinances, and I am further informed that the city provided no effective or sufficient inspectors for field inspection. Consequently some of the fly by night contractors and speculative builders built as they pleased, as of course under these conditions the poorest materials and the cheapest unskilled labor were used by these so-called builders. Several of the important structures were erected without the plans or supervision of an architect or the services of a structural engineer. Judging from a few of the structural members and supports I saw in some of these buildings, the builder must have used a rule of thumb, guess and hit-and-miss method of calculation in arriving at the size and shape used.

The earthquake and the damage thereto is but another lesson of what might happen to any city where the cheap builder and inexperienced contractor can build any old way. Had a severe windstorm visited Santa Barbara the damage might have been just as bad or worse. Santa Barbara learned her lesson on building and has now adopted new and modern building regulations, and experienced, competent building inspectors and deputies have been appointed. In the future the general public, good builders, architects and contractors will no longer be molested but will have their lives, plans and actions jeopardized by the fly by night, cheap, ignorant or dangerous builder.

Ordinary hollow tile and light hollow concrete blocks need to be laid in extra strong mortar, etc. walls should be well bonded into solid masonry piers or pilasters, and the walls should be further stiffened at each floor by using horizontal reinforcing concrete bonding, spandrel beams, or belts, at all story levels all around building and immediately below the floors.

The average well-built frame residence, diagonally braced, or solid sheathed when not exceeding three stories in height, would be little affected by such earthquakes as occur in California. There is always a possibility, however, of some plaster falling off, unless heavy metal lath or approved mesh is used.

CONCLUSIONS

(1) All soft clays, sand and such soils which must be

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·EDITORIAL·

Electrification

IF the "Age of Electricity" has not yet fully arrived, no one doubts that it is just around the corner. To prophesy may be foolhardy, but many of us believe sincerely that the next generation will see practically all mechanical services performed by electric power.

In California, certainly, the increase in supply of hydro-electric current is found to be so great that costs will be lowered—and it is the cost which is undoubtedly the present chief obstacle to full electrification of the home.

The wiring system recently adopted by the California Electrical Bureau, described elsewhere in this issue, is a Sign of the Times. It is by no means a hasty or radical step, rather is it a compromise, a safeguard against premature depreciation in property value. The standard it furnishes is a minimum one, and the foresighted builder will provide for more than is required in this plan. "Comes the Dawn!"

• • •

The Craftsman's Point of View

ONE marked influence that modern intensive business development has exerted upon architects, is the urge to speed. With mechanical products this produces no bad results, but in those parts of the work which still depend upon the manual artisan, much of the old-time co-operation between architect and craftsman has been lost.

There are many signs that this condition is being recognized by the profession and that a reaction is in process of accomplishment. The appreciation of handcraft is spreading, also, outside the profession.

In a recent symposium, published in the R. I. B. A., were some comments from the standpoint of the craftsman that are interesting and worth repeating:

"I should like to have more constant visits from architects, to watch the progress of the work being executed for them on buildings, and in the workshops, provided they come with the intent to be helpful, to assist in making the work more beautiful, and the men more enthusiastic. They will find that their advances are reciprocated, and a sense of unity of purpose will be created, which will go far towards united co-operation. Most of our deficiencies arise from the craftsman not being enough of an architect, or the architect enough of a craftsman. . . ."

"It is only when one knows the architect personally, and feels that one is being trusted, that the architect can get the best work out of a craftsman. Shyness, fear of giving offense, or the dread of being thought presumptuous may keep back suggestions which might be of great use, for it sometimes happens that a suggestion proffered, though not accepted, may be the father of a new idea in the designer's mind.

"As in the making of designs for modelling or carving, it is a mistake for architects to design everything. To put it quite plainly, no designer can ever know what he ought to expect from a craftsman in any material, if he has not worked in that material himself. Most designs for carving are far too intricate and crowded, because they are drawn on paper and no allowance has been made for the effect of the work in relief. . . ."

"As a foreman, I would like to say that often are all things which come to us in sections and drawings which it is practically impossible to carry out. We often point it out to the architect, and he says, 'Haven't you common sense enough to design it yourself?' That has often been my experience of what has happened in a large building. . . ."

"Will it not be a great thing for the future if the present school of young architects can be brought into contact with craftsmen in a way that, I fear, they are not being brought at present? I believe that many of our younger architects are missing some of the great pleasure that we used to take in works of fine craftsmanship. We have a public which is interested in 'handwork,' as they call it, and that very liking for the work which is done by hand is older than any architectural fashions, it is something very deep in human nature. We have heard in this room that the craftsmen on a certain building asked for permission to take their wives and friends on a Saturday afternoon so that they might see the work. I think that is very clear evidence that the craftsman can be interested in his work. It is very important that in the curriculum of the schools there should be included some training in craftsmanship. In the old days we were told it was good for the architect to spend some time in the shops, and I think any man who did that, benefited by it."

• • •

ASSISTANT ARCHITECTS URGENTLY NEEDED FOR PUBLIC BUILDINGS PROGRAM

The United States Civil Service Commission announces that there is urgent need for assistant architects in the Supervising Architect's Office of the Treasury Department where a large number of such employees will be engaged in connection with the construction of public office buildings in Washington, D. C., and elsewhere, authorized in a bill recently passed by Congress.

The entrance salary for assistant architect is $2,400 a year. Promotion may be made to higher grades in accordance with the civil service rules. Applications will be rated as received until August 31, 1926.

Competitors for this position must have been graduated from a college or university of recognized standing with major work in the usual courses required for a knowledge of the fundamentals of the theory and practice of architecture, and, in addition, must have had at least one year's experience in the preparation of architectural drawings for buildings. For each year lacking the completion of the required college course, applicants may substitute an additional year of experience covering the history of architecture, architectural design, and the theory of architectural composition and planning.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or from the secretary of the United States Civil Service Board at the post office or customhouse in any city.

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

OFFICERS

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Harris Allen, Vice-President

Albert J. Evers, Sec.-Treas.

DIRECTORS

J. S. Fairweather, three years

W. C. Hays, three years

Earle B. Bertz, two years

Will G. Corlett, two years

George W. Kelham, one year

Arthur Brown, one year

The next meeting of the San Francisco Chapter, A. I. A., will be held the third Tuesday in September. There will be no meetings during the summer months.

SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: DRAFTS BEAUX ARTS ARCHITECTS

Ernest E. Weihe, *Pres.* Howard E. Burnett, *Vice-Pres.* Clyde F. Trudell, *Sec.* Ira Springer, *Treas.*

Directors: Lawrence Stiers Harry Langley Arthur Janssen

THE first weekly luncheon was held on Thursday, June 17, at our club quarters, and I state without any fear of successful contradiction that these events are to be one of the coming features in the club. Some forty-five members were present at the feast, and little wonder. The food was excellent, and the price just about right for a struggling draftsman. Arrangements will be made for better accommodations in the future. So remember, ye humble, hungry draftsmen, on Thursdays, at 12 o'clock, luncheon is served in our banquet room. Make reservations in advance and help our committee to put this feature "over the top."

Bring your dice boxes, to help digest your noon hour lunch. I am sure Mr. Weihe will permit this act.

Our old club member and friend, Mr. Ralph Wyckoff, offered a prize for the best cartoon representing club life. The jury will consist of the patrons of the club.

The membership campaign is not up to its quota, states Art Janssen, due to the summer season.

The last problem of the Beaux Art Season was taken by a large attendance on June 19. This closes the season's work.

The new board of directors were elected at the July meeting. They consist of Art Janssen, Harry Langley, and Ira Springer. J. H. Devitt will take over the treasurer position.

Our regular monthly business meeting is held on the first Wednesday of the month, at 8:00 p.m. The entertainment committee will have something to show the boys.

—J. H. Devitt.

WARNING TO BUILDERS AND GENERAL PUBLIC

Building Inspector Oscar G. Knecht of San Diego, California, issues this warning:—Don't be misled by the many so-called patent, improved methods of construction, new and special construction systems, earthquake proof construction, new and special cement block machines, etc. It is seldom that any of the above have any real merit or prove a success.

In most cases, the party who buys the county rights finds that the device, special block, or new or patented construction method cannot be used and has not been approved by the Building Department. Even in some cases when approved by the Building Inspector's office, the new device or method is so costly that it has no sale. Ask the agent or promoter if he can show a letter from the Building Inspector's office, stating that the device, or method, has been approved.

Be cautious about the fellow who tells you that his special block, building unit, or method is used in several cities. As a rule, they may have been used in Hickville, where everything goes, whether it falls down, or not.

LOS ANGELES MAN INVENTS NEW HEATING SYSTEM

A dual gas heating unit by which two or more rooms can be heated from a single warm air floor furnace has been invented by A. J. Hartfield, president of the Pacific Gas Radiator Company, and is now being placed on the market.

The new unit results in considerable economy, because the number of floor furnaces required to heat a given number of rooms is approximately cut in half.

The new furnace is equipped with an electric coil instead of a pilot light. This coil automatically ignites the gas as soon as the flow is turned on. All the heat generated by a single furnace may be thrown into one room or divided among several, as occasion demands.

"Gas furnaces for heating homes are becoming more popular every month," said Mr. Hartfield. "Because they eliminate the need for a basement and because they need no attention. Now by increasing the efficiency of gas furnaces, they should dominate the market overwhelmingly."

Concrete Masonry Will
Make Your Home Firesafe

Why Architects Favor Portland Cement Stucco

Because it has a charm of texture, color and finish all its own.

When applied over a concrete masonry backing it bonds perfectly because both of these enduring products are made of the same materials.

Concrete masonry construction—the twentieth century method of building—is the most economical form of masonry construction.

Write today for your free copy of "A Book of Beautiful Homes"

PORTLAND CEMENT ASSOCIATION

A National Organization to Improve and Extend the Uses of Concrete

Atlanta	Denver	Lincoln, Nebr.	Oklahoma City	Salt Lake City
Birmingham	Des Moines	Los Angeles	Parkersburg	San Francisco
Boston	Detroit	Milwaukee	Philadelphia	Seattle
Chicago	Indianapolis	Minneapolis	Pittsburgh	St. Louis
Columbus	Jacksonville	Nashville	Portland, Oreg.	Vancouver, B. C.
Dallas	Kansas City	New Orleans	Richmond, Va.	Washington, D. C.
		New York		

PERSONAL GLIMPSES

IN few professions is the individual so camera shy as is the architect. Rarely does he reserve the recognition that is his due. Never does he seek it. As a result, most of us see only a name on a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketch from life in this issue by Ramos]

SUMNER P. HUNT

SUMNER P. HUNT

No one who has come within the (large) radius of Los Angeles building activity during the last quarter of a century, needs to be told who Sumner P. Hunt is. Perhaps that is why our staff artist has given him a dignity of years which is not in evidence in the flesh, for Mr. Hunt possesses a superabundance of energy and zest in life for which many a recent graduate might envy him.

Born in Brooklyn, New York, he received architectural training with C. P. Cutler, in Troy, N. Y., for six years and with Calkins and Haas in Los Angeles for three more years from 1889 to 1892. Since then Mr. Hunt has gradually become more and more closely identified with the development of Los Angeles as a great city. He was president of the Los Angeles chapter of the American Institute of Architects, 1922-1923, and of the Los Angeles City Planning Commission, 1923-1924. No movement along architectural or engineering lines for the good of the community is complete without the aid of Mr. Hunt as advisor and co-worker. He has been especially active in the study of earthquake-resisting construction, and is a member of the Seismological Society of America and representative of the A. I. A. on the National Committee on Building for Safety Against Earthquakes.

For many years in partnership with Silas R. Burns, F. A. I. A., Mr. Hunt is identified with many important buildings. They have undoubtedly designed more club homes than any other Los Angeles firm, and have to their credit such fine work as the Automobile Club of Southern California, the Wilshire Country Club, the South West Museum, besides numbers of school buildings, smaller clubs, and residential work of some importance.

Mr. Hunt is married, with one daughter, and belongs to the California Club, the Sunset Club, the Los Angeles Country Club, and other organizations.

His personal hobby is golf, but his avocation is really acting as Big Brother to the profession, and, indeed, to the whole building industry of Los Angeles.

• • •

EXPOSITION

All that goes to make up the luxury and remnement of the modern home will be displayed at the Industrial and Trade Exposition, to be held in the Shrine Al Malaikah Auditorium from August 16 to August 22 under the auspices of the Los Angeles Chamber of Commerce.

From the overpowering bulk of massive boilers and engines and the intricacies of automotive parts and electrical machinery, the visitor at the forthcoming trade show may step into the serenity of a modern bungalow.

In this restful nook of the exposition the sightseer may become acquainted with the latest in home fittings and appliances, for a number of exhibitors are said to be planning to erect a bungalow complete in all details.

Invitations have been extended to 16,000 buyers in eleven Western states. Sessions of the exposition from 10 a. m. to 3 p. m. will be open only to buyers. Late afternoon and evening sessions, however, will be open to the public and it is anticipated that fully 200,000 will attend.

The exposition is planned to emphasize the importance of Los Angeles as a market place through the development of dealer distribution and consumer acceptance.

• • •

ANNOUNCEMENTS

T. C. Kistner and Company, architects, announce the removal of their office from 537 Spreckels Building, San Diego, to 1121 Detwiler Building, Los Angeles, California.

• • •

Louis Cowles, architect, announces the removal of his office from 1319 West 8th Street, Los Angeles, to 3869 42nd Street, East San Diego, California.

• • •

Arthur E. Harvey, architect, 331 N. Gower Street, Los Angeles, leaves in July for a four months stay in Europe. He will devote special attention to "Mediterranean" architecture in southern Spain and Italy.

• • •

George J. Adams, architect, announces the opening of an office for the practice of architecture in association with Franz Herding, city planning architect, at 1462 No. Stanley Avenue, Los Angeles, California.

California Stucco

CALIFORNIA STUCCO PORTLAND CEMENT

AFTER design, it is color and texture that counts most in stucco exteriors. The variety of textures that can be created with California Stucco is limited only by the plasterer's skill. Color can be controlled perfectly....even the faint tints. And each effect is lasting, for California Stucco is made from portland cement.

FOR DETAILED INFORMATION WRITE THE DISTRIBUTOR NEAREST YOU

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9

Why our campaign for BETTER WALLS helps the architect and all concerned.

"Planning Your Walls for Comfort," our new booklet, is telling thousands of home owners the facts concerning the fundamental principles of better construction, better walls and better plastering. It goes into the subject from the foundation up. It will result in greater appreciation of the architect's services, a fairer deal for the plasterer and "Better Walls" for the home owner.

AS a conscientious builder of "Better Homes," the architect knows the essential importance of good construction and materials, from the foundation up. But, he also knows that the public is prone to demand beauty on the surface, even at the expense of the underlying structure.

It is a mistake to demand "Better Plastering," for example, unless the necessary preliminary steps have been taken. Better Plastering is only one of the results of good, solid foundations, well-built framework and lathing material that will not damage framework or plaster through reactions to heat, moisture or other elements.

That's why we are campaigning for "Better Walls" and better construction generally. That's why we are dedicating thousands of advertising dollars to educate the public to the facts . . . to show them that better homes, better walls and better plastering can only be obtained by the best of construction and materials under expert supervision, such as the architect's. Such a campaign will not only help protect the home owner's interests but will react in a greater appreciation of the architect's skill in the selection of materials and supervision of construction.

PLASTOID PRODUCTS, INC.
Northern Division Office
118 Bldrs. Exchange Bldg.
Oakland, Calif.
Southern Division Office
1725 S. Downey Road
Los Angeles, Calif.

SUPER LOCKLATH
"Plastoid—Made"

SOLD BY ALL BUILDING MATERIAL DEALERS

You can heartily recommend this stronger, fire-proof, sound-proof plaster lath!

You are often called upon to express an opinion as to the best and most economical materials for wall construction. Have you really investigated the comparative costs and merits of the different laths now available?

You might find interesting some of the figures and facts which we have on file. Of course we want to show you why Buttress is superior, but will you let one of our salesmen tell you the story?

We feel confident that after receiving the facts you will agree that the best and most economical lath is the stronger, fire-defiant, sound-deadening plaster lath — Buttress. Phone or write Buttress Manufacturing Co., 6910 So. Alameda St., Los Angeles, Cal. DElaware 4935.

Plasterers prefer to work over Buttress Interior Lath and Exterior Backing because of the smooth, even plastering surface and the assurance that the job will be satisfactory when completed.

The big 16"x48" sheets of Buttress go up quickly and easily; there is no waste of time or material; each sheet covers four studs and forms a strong bracing.

Because—

1. It is made of pure gypsum compressed between two layers of strong chipboard, and carefully tested for uniform thickness and weight.
2. Its strength prevents breakage and consequent waste.
3. There are 3500 punched, rough bumps to the square yard, providing the best kind of a mechanical key and an ideal plastering surface.
4. Buttress provides an even, unbroken suction to plaster after application and will not spot, crack, crawl or buckle.
5. The big 16"x48" sheets cover four studs and provide a rigid bracing for the entire structure.
6. In lathing a saving in both labor, nails and material is effected.
7. A similar saving in plaster results from the fact that the plaster slab is of uniform thickness throughout, and no plaster is forced back through crevices, as is the case with other laths.
8. The finished job is more satisfactory to the owner, more profitable to the builder and contractor.

BUTTRESS

INTERIOR PLASTER LATH

EXTERIOR STUCCO BACKING

COMPLETE ELEVATOR INCLOSURES AND CABS

UNI-TRE FRAMES

METAL DOORS AND TRIM

ADJUSTABLE PARTITIONS

CONDUO-BASE

MEDICAL ARTS BUILDING
Omaha, Nebraska

W. S. CRUSEY
Architect

THE Medical Arts Building, in Omaha, is equipped with 68 sets of two-leaf, two-speed elevator doors of Dahlstrom construction.

This type of door offers a maximum opening to the car and, as both doors move in the same direction, the sill need be extented on one side only to provide for the travel of the doors.

The two-leaf, two-speed inclosure is admirably adapted for service in office buildings, where the rapid and efficient handling of many passengers is most essential.

We shall be pleased to put your name on our list to receive our architectural literature

DAHLSTROM METALLIC DOOR COMPANY
INCORPORATED 1911
JAMESTOWN, NEW YORK

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DAHLSTROM

The Greatest Illuminating Achievement in Years-

Designed and made by the inventors of BRASCOLITE

Shadowless Ceiling Illumination

Controls and Directs Light

The problem of controlling and directing light is solved by the GuthLite —proclaimed by experts the greatest illuminating achievement in years.

Adjustable reflector and scientifically designed globe provide control of light vertically and horizontally.

Features never before obtained are here combined in a new and better, totally enclosed commercial lighting unit. A *super-illuminator!*

Remarkably efficient. Beautiful in design. Canopy, hanger and ornamental metal band finished in Antique Bronze. Reflector in White Porcelain Enamel with Ivory band.

Plain and ornamental types. Packed in individual cartons. Complete. Ready to install. Prices surprisingly low.

Write for Folder Showing Various Styles

Your request will bring an attractive folder illustrating the various types of GuthLite. It is regulation size. Bears A. I. A. file number.

(1) Adjustable white porcelain enameled reflector controls direction of light vertically and horizontally. Wide light distribution. Uniform intensity on the working plane.

(2) Adequate, shadowless illumination of the ceiling by portion of globe which extends above the reflector. Light reflected to the ceiling as well as to the useful plane.

(3) Ceiling light increased or diminished by raising or lowering reflector.

(4) Low brightness at the source. No spots of high intensity. No glare.

(5) Lamp filament positioned so that most of the light rays are diffused through neck of globe toward reflector, which directs them to the working plane over a wide area.

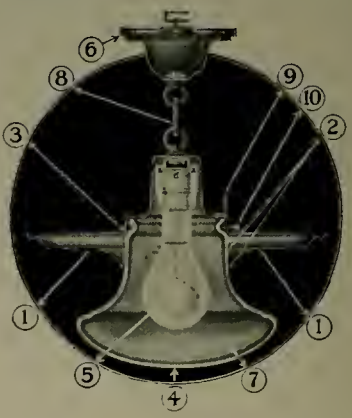
(6) Adaptable for installation to any type of electric outlet or ceiling construction.

(7) Glass globe scientifically designed to produce efficient total output and low brightness at the visible part of the globe.

(8) Easily and quickly installed. Open-link hanger—additional chain can be added if desired.

(9) Self-adjusting spring globe holder permits expansion of glass, preventing rattling or breakage.

(10) Globe quickly applied or released for cleaning or re-lamping. Cleaned in a minute.



Prices and Sizes:

Watts	Skt.	Dia. Ref.	Glass Size	Plain Ref. Plain Glass No.	Plain Ref. Plain Glass Price	Plain Ref. Dec. Glass No.	Plain Ref. Dec. Glass Price	Orn. Band Dec. Glass No.	Orn. Band Dec. Glass Price	Orn. Band Plain Glass No.	Orn. Band Plain Glass Price
75 to 150	Med.	12½″	8⅜″ x 4″	B2820	$ 5.90	B2823	$ 6.45	B2826	$ 8.10	B2829	$ 7.55
200	Med.	17″	11⅜″ x 5″	B2821	8.35	B2824	8.90	B2827	11.10	B2830	10.55
300 to 500	Mog.	21″	14⅛″ x 6″	B2822	11.65	B2825	12.80	B2828	15.55	B2831	14.45

Brascolite

The EDWIN F. GUTH COMPANY

DESIGNERS - ENGINEERS - MANUFACTURERS

Lighting Equipment

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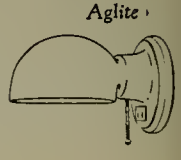

THE WARWICK Apartments, Houston, Texas. C. D. Hill & Co., Dallas, Architects
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Famed for Its Homes

Kohler Village, where Kohler plumbing fixtures and private electric plants are made, is known to architects and city planners throughout America for its beautiful homes, lawns, and streets

FROM its dignified entrance to the roof garden which commands a sweeping panorama of Houston, the Warwick qualifies as one of America's notable apartment buildings.

The Warwick is admirably equipped in every respect. The 171 Kohler "Viceroy" built-in baths and numerous other Kohler fixtures do their part in realizing the high standard set by the builders.

Though made in only one excellent quality, Kohler Plumbing Fixtures cost no more than any other acceptable ware. The name "Kohler" fused in the enamel of every Kohler fixture is an index of value that fully warrants writing the same name in the specifications

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KOHLER OF KOHLER
Plumbing Fixtures

Detail of Stairs and Wainscot in Salt Glaze Brick—Shadeland Grove School, Anderson, Indiana
Architect—E. F. Miller, Anderson, Indiana

WORKING SHEET—for the convenience of the Architect, we present this concise Summary of the working Qualities and Adaptabilities of SALT GLAZE BRICK

ORIGIN Salt Glaze Brick are made of carefully selected plastic fire-clays, and are thoroughly vitrified.

GLAZE The glaze of Salt Glaze Brick is an integral part of the brick, developed on the clay itself during the process of burning. It is inherent in the nature of the brick and is glossy, impenetrable, indestructible and clear as crystal.

COLORS Owing to the careful selection of light burning clays, Salt Glaze Brick develop a full range of fine buff tints running from Light Straw to Golden Brown.

SHAPES Salt Glaze Brick are made in a great variety of shapes, corresponding to practically every architectural need in Wainscots, Cap Molds, Cove Bases, Sills, Jambs, Heads, etc.

SANITATION Salt Glaze Brick are the complete and economical answer to the demands of the modern Sanitary Interior. Their glaze is not only impenetrable, but indestructible. They leave no dust-catching projections. They do not absorb grease or grime. They can be kept surgically clean.

DURABILITY Made of vitrified fire-clay, Salt Glaze Brick are practically indestructible. Their glaze is integral with the body of the brick, and will not scale or peel under the most severe conditions.

BUILDING ECONOMY Salt Glaze Brick fulfill two functions: 1—They form a necessary and integral part of the load-bearing, fireproof wall structure. 2—They constitute at the same time an impervious, sanitary, permanent and beautiful surface decoration. This double function is secured by *one* material cost and *one* labor cost instead of two.

ARCHITECTURAL ADAPTABILITY With the range of beautiful colors and practical shapes, in combination with various bonds, patterns, mortar colors and treatments, Salt Glaze Brick put a practical, artistic and economical resource of the greatest value at the command of the architect.

A·P·B·A USE FACE BRICK —It Pays

With the Facts of Salt Glaze Brick in mind, check over your projects against this partial list of uses for Salt Glaze Brick

- CORRIDORS ☐
- STAIRWAYS ☐
- VESTIBULES ☐
- WAINSCOTS ☐
- VENT SHAFTS ☐
- ELEVATOR SHAFTS ☐
- LIGHT COURTS ☐
- PLAY ROOMS ☐
- BAKERIES ☐
- CAFETERIAS ☐
- KITCHENS ☐
- DOMESTIC SCIENCE TRAINING ROOMS ☐
- MANUAL TRAINING ROOMS ☐
- GYMNASIUMS ☐
- SWIMMING POOLS ☐
- AUDITORIUMS ☐
- HOSPITALS ☐
- POWER PLANTS ☐
- TOILET ROOMS ☐
- ENGINE ROOMS ☐
- BOILER ROOMS ☐
- PACKING PLANTS ☐
- LABORATORIES ☐
- LAUNDRIES ☐
- DAIRIES ☐
- FOOD FACTORIES ☐
- GARAGES ☐
- STABLES ☐
- ANIMAL HOUSES ☐

AMERICAN FACE BRICK ASSOCIATION

1767 Peoples Life Building · Chicago, Illinois

AL MALAIKAH AUDITORIUM, LOS ANGELES

The auditorium portion of the building will seat 3500 people, exclusive of the boxes and the orchestra. The orchestra is large enough for 150 players. The proscenium arch is 100 feet wide, and the stage is 78 feet by 145 feet. This stage is one of the largest—if not the largest—in America. There is an organ in two sections—one on each side of the stage above the boxes.

The gallery seats 3500. It is supported by a steel truss 186 feet clear span, and by cantilever trusses passing through and over the main truss. These cantilevers extend beyond the supporting truss 45 feet, 6 inches. The weight of the main balcony truss is 25 tons.

The Moorish style of architecture was used, so that it would correspond in a measure with the style of dress and ceremonials of the Shrine organization.

The acoustics of the building are remarkably good, it being possible to clearly distinguish a voice from the stage at the farthest seat in the gallery, 198 feet distant. The Public Address System has been installed, making it possible not only to hear everything that is said on the stage throughout the main auditorium, but throughout the banquet hall adjacent.

The pavilion (or banquet hall) is so arranged that it can be used in conjunction with the main auditorium. The same style of architecture has been employed in both portions of the building, both of which are of structural steel and reinforced concrete. By referring to the several photographs you will see that all of the walls and ceilings of the banquet hall have been decorated directly on the concrete, as there is no plaster on this portion of the building. Neither is there any plaster on any of the lobbies or corridors of the auditorium portion of the building, all of the decoration being done in the same manner as in the banquet hall.

* * *

SANTA BARBARA CONSTRUCTION LESSONS

[Continued from page 11]

confined should be stressed about 20 per cent below that ordinarily accepted as standard practice.

(2) Heavy foundations with numerous cross walls are to be preferred. Continuous connected reinforced concrete footings, even when supporting isolated columns, are always to be accepted in lieu of isolated individual footings.

(3) Any structural steel frame erected according to standard accepted engineering practice and designed to resist a wind pressure of 20 pounds per square foot will be absolutely safe during any of the earthquakes such as occur in California.

(4) Any reinforced concrete frame needs very careful supervision by an expert (not a laborer or student) and when the structural members and wind bracing are designed and stressed according to the recommendations of the joint committee it may be relied upon as being almost if not fully as stable and safe during an earthquake as a structural steel frame. The structural steel frame has the advantage of being more elastic and safely permits more distortion.

(5) Wood is the closest rival to steel and high-grade reinforced concrete construction, but wood adds fuel in case of a conflagration. All wooden framed buildings should be well braced and well spiked or bolted together. In lieu of the bracing, solid sheathing may be used. No building should be underpinned by using ordinary wood posts on masonry piers or footings unless such posts are diagonally braced both ways.

(6) Ordinary brick, approved tile, or concrete walls should not exceed one story in height when the bearing walls are made only 8 inches in thickness, unless said walls are stabilized and stiffened by buttresses, piers or pilasters. And then the light-duty building with 8 inch

[Continued on page 51]

Photo by courtesy of M. J. Bowser

GOOD LIGHTING
Is a Part of Architecture

To the grandeur of the interior of the New Elks' Temple in Los Angeles this magnificent chandolier adds its share of beauty. The appropriate design was conceived by Forve-Pettebone artists. Its intricate handiwork was done by Forve-Pettebone craftsmen. Both from the standpoint of effective lighting and architectural ornamentation, its excellence is typical of Forve-Pettebone artistry.

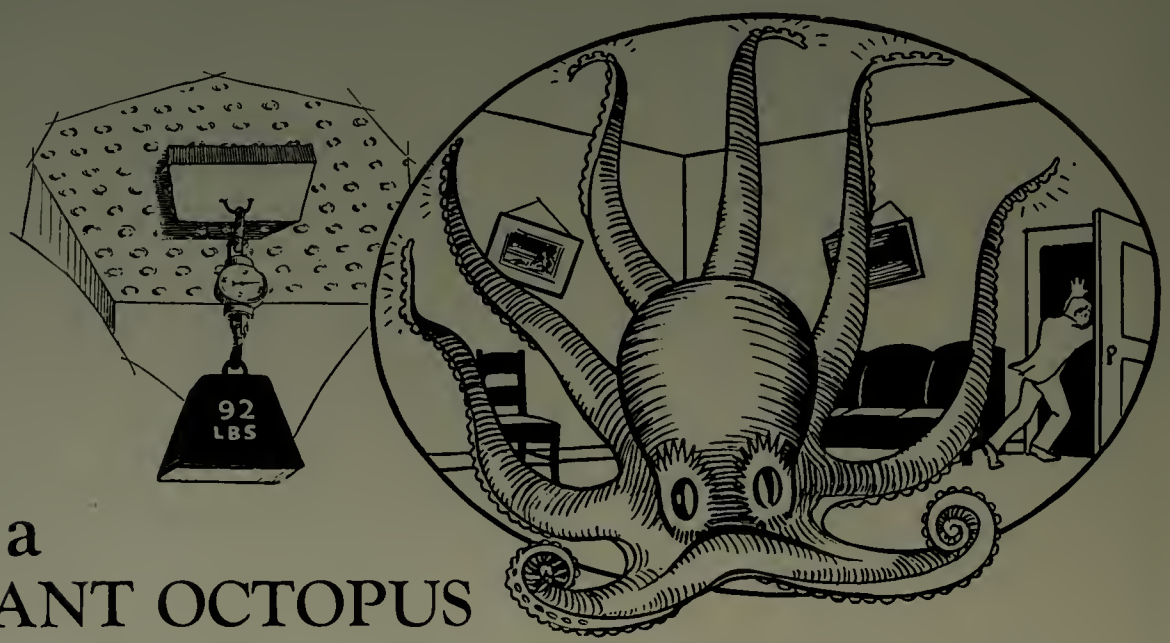
Forve-Pettebone Company specializes in lighting equipment as a part of architecture. Its designers and craftsmen, expert in their field, stand ready to give full assistance in any lighting problem you may have.

FORVE-PETTEBONE COMPANY

818 South Figueroa

Los Angeles Established [illegible]

ANOTHER REASON WHY BUTTONLATH CAN GUARANTEE A GOOD JOB



If a GIANT OCTOPUS clamped his suction-cups onto your walls... *they'd stand, if they were* BUTTONLATHED

THERE ARE SEVERAL REASONS why plaster pulls away from the lath. One of these reasons is lack of adhesion; another is lack of chemical affinity; another is lack of sufficient mechanical key. Lath may lack one of these properties and still hold the plaster safely under normal conditions, but lath that has *all* these properties is safest under *all* conditions.

BUTTONLATH possesses all of the properties of adhesion, chemical affinity, and positive mechanical key required to provide an absolutely safe base for hardwall plaster. In a test reported by Virgil G. Marani, C. E., a 93-pound pull was required to tear of piece of plaster half the size of a postal card from a backing of BUTTONLATH. The pull was 10.12 pounds per square inch, or more than 500 times the load of a standard ½-inch plaster wall.

You may contend that even the most official test is open to question

We agree with you that the real test is: "What does the product do in actual use?" A careful check-up of 20,000,000 yards of BUTTONLATH, which have been put into service in the last twelve years, answers this question so satisfactorily that we can unconditionally guarantee a good job of plastering where BUTTONLATH is used according to specifications, provided no structural defects develop in the building itself. May we send details of this guarantee for your files? The BUTTONLATH Manufacturing Co., Vernon and Boyle Avenues, Los Angeles, California.

For Your Complete Protection We have Developed a Free Inspection Service. Ask us about it.

SIERRA
Hollow Gypsum
TILE

For non-bearing partitions and stairway enclosures in fireproof construction. Fireproof; non-conductor of heat and sound; easy to cut; light in weight, reducing dead load; economical in price and handling cost; has high salvage value. Let us send you details.

Architect, G. Albert Lansburgh, San Francisco
General Contractor, J. V. McNeil, Los Angeles
Painting Contractor, G. C. Hewett, Los Angeles

Architectural Ideals vs. Expedience

The problem of the manifold physical and chemical reactions between new wall surfaces and paint, has been solved in the light of modern progress by

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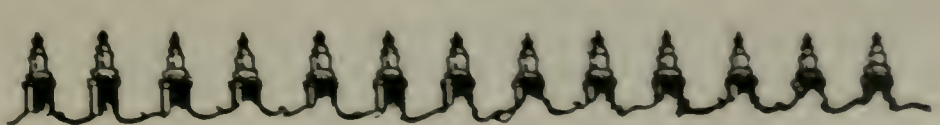

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SANTA BARBARA CONSTRUCTION LESSONS

walls should be limited to two stories in height. The pilasters or piers should not be placed more than 10 feet apart.

Six inch masonry bearing walls should be prohibited in all buildings. Six inch concrete walls reinforced both horizontally and vertically with ½ inch square bars 1 foot o. c. both ways may be permitted in ordinary buildings when the above stability pilasters or piers are added. Under no condition should wood bearing plates be embedded within any wall.

(7) Adobe walls should never be less than 12 inches thick in one story buildings and sixteen inches thick for the first story and 12 inches thick for the second story when two stories in height, buildings with adobe bearing walls should never exceed two stories in height. And all walls should be plastered both sides, and reinforced with mesh.

(8) Joist anchors should not be more than 6 feet apart on all sides of building, and anchors in 8 inch walls should extend through walls in every case. Parapet walls must be built to withstand a wind pressure of 20 pounds per square foot. Stability pilasters are necessary when walls exceed six times the least thickness, and an approved method of anchoring is necessary.

(9) Hollow walls, bonded or tied together with metal ties only, are a real source of danger, stiff masonry bonding plates, ties or headers must be used in every case regardless of the fact that in perhaps a few cases there is a possibility of dampness coming through or on said bonding stones, brick or tiles. Structural strength and stability are the real essentials.

(10) Full masonry bonding is necessary to properly tie face brick to the brick or stone backing. If appearance is one of the essentials, then full Flemish bond should be used every third or fourth course. Blind diagonal headers, metal ties and similar makeshift bonding should be prohibited by law. This also applies to ashlar stonework, in fact, full masonry bond is essential in all forms of stone or brick.

(11) Special precautions and careful mixing must be insisted on in all concrete work. Specifications for concrete must be definite and to the point. Such specifications as one to six are ridiculous and meaningless, it might mean *one* of cement, *five* of sand, and *one* of rock, or it may mean one of cement, one of sand and five of rock, or some other fool proportion.

(12) Good mortar is essential. Straight lime mortar should always be prohibited, regardless of the propaganda of one or two ready-mixed mortar plants. When I hear them tell about the strength of old walls laid up in the "olden days with ye old time lime mortar" I must recall a lime that has slacked for over a year, and I also recall that the walls were about twice as thick as need be. Our walls are thinner nowadays, and the mortar must bind or tie the different bricks or building blocks together, giving us a continuous, elastic, almost monolithic, unit.

Ready factory mixed lime mortar certainly is a fine high-grade well-mixed mortar, but same must be well tempered on the job with plenty of Portland cement.

If we heed and follow out the precautions suggested herein, we need have no great fear of earthquakes or severe winds such as occur in California.

* * *

The practice and business of the late R. A. Herold, will be continued with practically his entire staff under the direction of his brother, P. J. Herold, licensed architect and engineer, in the name of R. A. Herold Company, Architects and Engineers, Forum Building, Sacramento, and Hearst Building, San Francisco.

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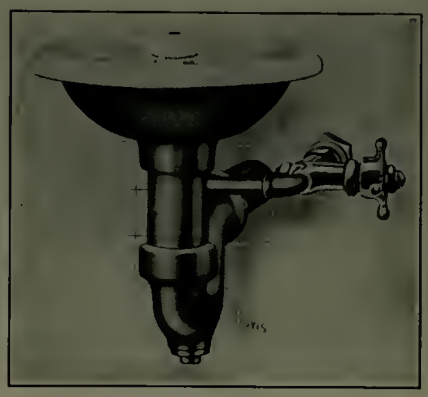

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D. Everett Waid, President of the American Institute of Architects, said before the recent 59th Annual Convention of the Chamber of Commerce of the United States:

"It is one duty of the Institute to establish a kind of cooperation with manufacturers which will promote the use of materials suitable to a given purpose—not the sale for the sake of the sale regardless of results."

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was perfected in this spirit to meet the oft-expressed wishes of the Profession for increased Workability and watertite density in concrete and mortar; for a product made under strict laboratory control at the Mill, to avoid the inevitable pitfalls of admixtures under field conditions.

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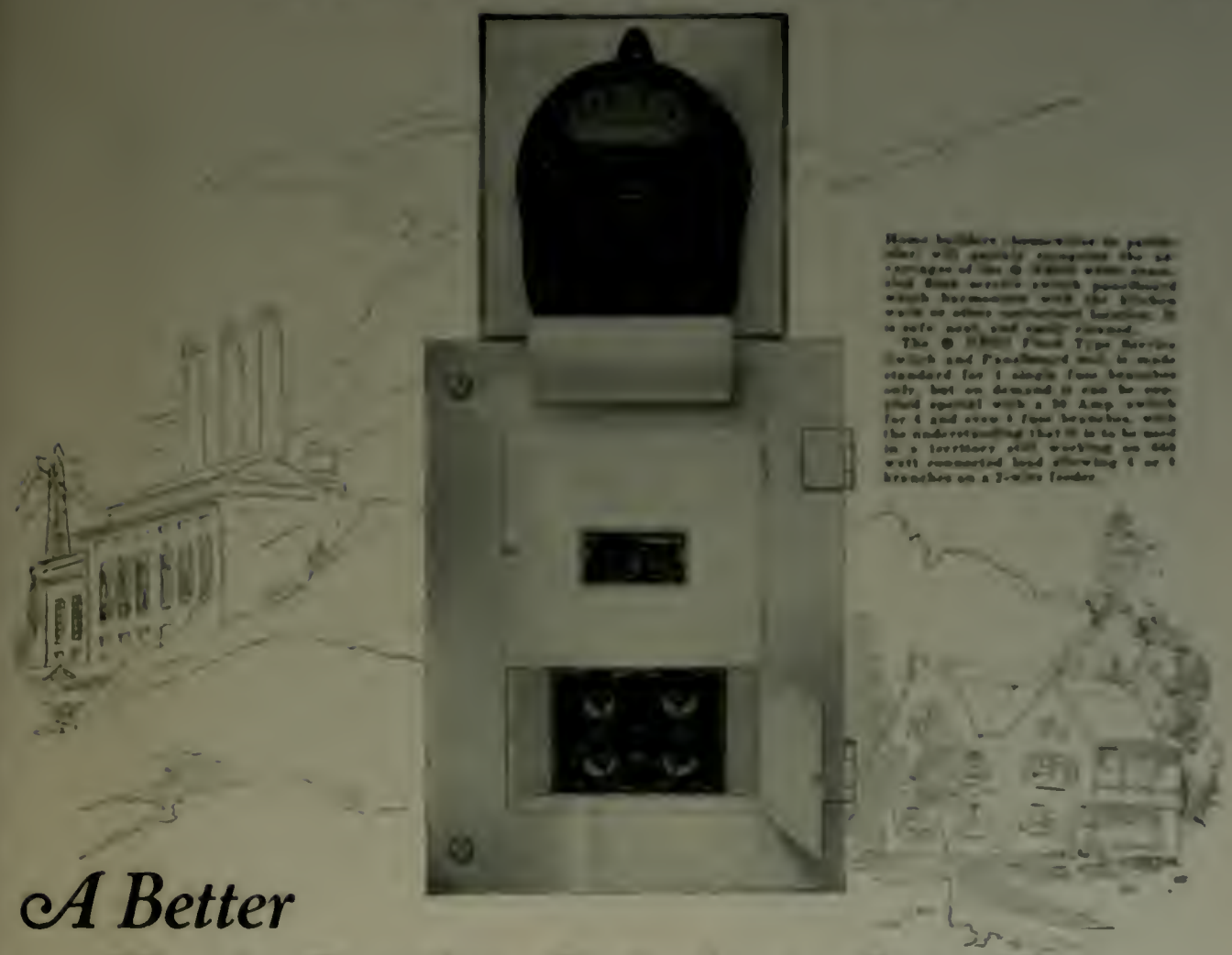

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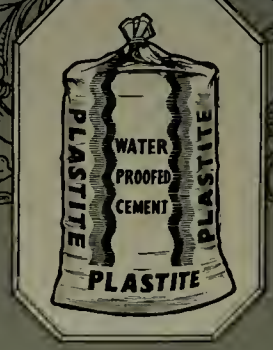

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CHANGES IN PORTLAND CEMENT ASSOCIATION ORGANIZATION

J. E. Jellick, who, since December 15, 1924, has been district engineer in charge of The Los Angeles office of the Portland Cement Association, was on June 1st made manager of Pacific Coast offices.

The territory under Mr. Jellick's supervision includes Arizona, California, Oregon, Washington, British Columbia, northern Idaho and southeastern and western Nevada. Association district offices in this territory are located at Los Angeles, San Francisco, Portland, Seattle and Vancouver.

Mr. Jellick's headquarters will be in the San Francisco office of the Portland Cement Association, 761 Market Street.

Amos H. Potts has been appointed district engineer in charge of our Los Angeles office, 543 South Spring Street, succeeding J. E. Jellick.

Mr. Potts has been an Association representative in southern California for two and a half years.

Both Mr. Jellick and Mr. Potts were engaged in various engineering work with prominent organizations in the Pacific Coast states for a number of years before entering the employ of the Portland Cement Association. They are therefore particularly qualified to render effective service to the many users of cement in the Pacific Coast states.

* * *

NEW BUILDING FOR L. A. PAPER MFG. CO.

Construction of the new administration building of the Los Angeles Paper Manufacturing Company at Alhambra boulevard and San Pablo Street will be completed July 1st.

The company expects to move their general offices into the new modern structure about July 5th, thereby releasing additional space badly needed for increasing production on El Rey roofing products.

Several shipments of El Rey products have been made to Hawaii in the last sixty days from the Los Angeles Harbor and another large cargo went north to supply the demand in that section, while many carloads have been shipped to surrounding territory and the local demand in the vicinity of Los Angeles is keeping the "El Rey" trucks busy every minute.

* * *

ESTABLISH PACIFIC COAST COMPANY

The Massillon Steel Joist Company of the Pacific Coast has been organized, with headquarters at 309 Rialto Building, San Francisco.

The company will handle the complete line of Massillon materials produced by the Massillon Steel Joist Company of Canton, Ohio. This includes Massillon bar joists, Massillon bank vault reinforcing, Massillon curved chord roof trusses and Massillon metal lath. These steel building materials are manufactured in standardized sizes and shipped from stock.

Massillon products will be conveniently stocked on the Pacific Coast so as to insure rendering satisfactory service. As soon as a dependable adequate volume of business has been developed, a West Coast manufacturing unit will be established.

Mr. J. L. Clymer, is vice president and general manager of the Pacific Coast Company. He has been identified for many years in California in executive work, having resigned from the position of executive director of the California Institute of Steel Construction to take up his new duties.

* * *

NEW BULLETIN ON AIR FILTERS

For the information of architects and specification writers, a new bulletin on Tangldust Air Filters has just been issued by the Colling Tower Company, Inc., 15 John Street, New York City.

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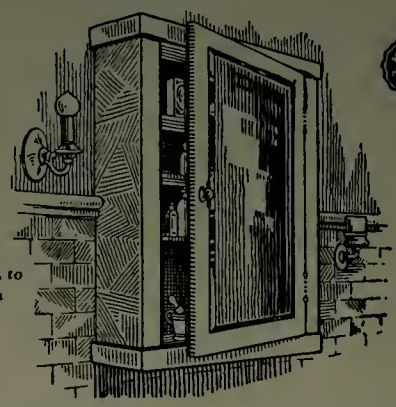

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Fig. 21

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An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder

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THE ESSENCE OF CALIFORNIA

[BY HARRIS ALLEN, A. I. A.]

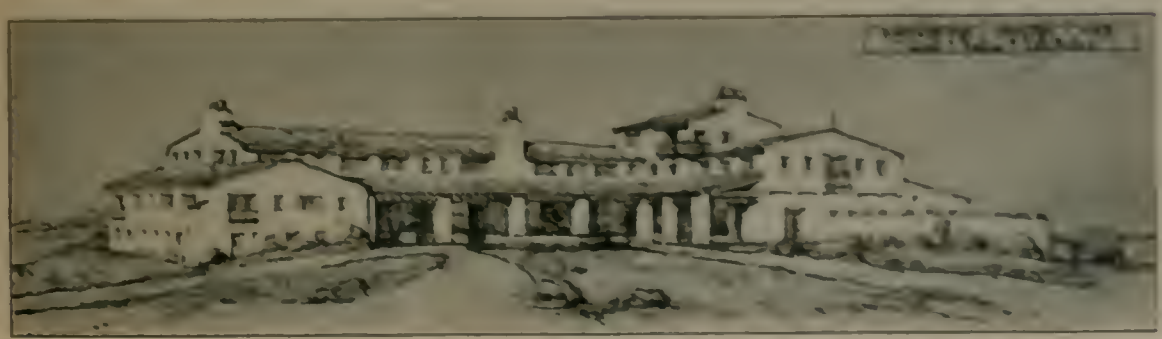
SOME years ago there appeared an article in this journal describing experiments in the use of adobe for modern house construction, by John Byers of Santa Monica, California. Several cottages were shown, small and severely plain, but permeated with the character of the early California settlements. Not only the use of native materials, but the naivete of design, the absence of self-conscious effort, caught the flavor of the early days.

Since that time Mr. Byers has found abundant opportunity to continue and expand his experiments. Santa Monica and its environs, are dotted with "Byers houses," and there are beginning to appear buildings of more public character, country clubs, Community houses. All of this work remains true to type, indigenous to the soil, although the size and cost of these buildings has increased vastly from the days of the first experiments. Many of them are no longer simple in form; but the treatment is still unaffected and the detail for the most part still simple and vigorous. The occasional ornamental feature, woodwork or iron grille or stenciled border, is always of sturdy character, almost primitive, sometimes playful, never "out of the picture."

There are to be found some faults in architectural composition. As Mr. Chesterton would say, this is a virtue. One of the chief charms of medieval villages is the unconscious violation of architectural rules of balance and form and fenestration. When you deliberately try to get such an effect it is almost sure to be a failure; it is obvious and painful. But when it "just happens," as a result of the requirements of the plan or of additions to the original building, it is often delightfully picturesque and knocks all your theories into a cocked hat. To admit: this cannot be dangerous, for as I said before it is

next to impossible to get away with it deliberately, by intent and purpose. To accomplish it at all, you must approach the problem not as those builder fellows did in the past, sincerely, with the sole idea of serving the comfort of the family and making the structure strong and durable, to resist heat and cold and weather.

Something like this, consciously or not, must be the attitude of Mr. Byers. Possibly it is fortunate that he did not receive the long technical training which most architects undergo. It



House for Mr. Earl Gilmore, Hollywood, California

might well have smothered the creative instinct of the craftsman which he undoubtedly possesses —and which is so adapted to this type of work. As it is, he has gradually grown into sufficient knowledge of construction and material, drafting and detail, for his purposes.

(This theory of Mr. Byers' development should not be taken as a guide by any one with architectural ambitions. It happens once in a blue moon. The late Willis Polk, brilliant, eccentric genius, "Master-Builder," as he liked to call himself, was another example, although with a quite different gift of design. But without a combination of unusual ability and lucky opportunity, a man who is not thoroughly trained has small chance of success in the competition and complication of life today.)

Among the buildings shown herewith it would be hard to select the best—one of the simplest, the Zimmers house, is so delightful and so truly Californian that comment in detail is quite superfluous. The Earl Gilmore group looks like a stage setting—by no means theatrical; but one expects Don Pedro de Peralta to ride out of that gateway with spurs clinking and serape flying—a few years will perfect the picture with weather stains and the growth of shrubbery.

The house for Mrs. Byers is extraordinarily effective in mass. It is hard to believe that the two views are of the same house—which does not work for architectural unity; but there is no denying the charm of both façades, nor of the main entrance, casually tucked away at one corner.

The double house designed for Mrs. Gorham and Miss Halliday has more decorative features than any of the others. From the quaint details, and the great "studio" windows, it seems reasonable to infer that the owners are artists. A stairway, in this house, is formed in a bold flying arch; I should like to have seen this arch end straight against the wall, not carried down in small curve to a pilaster.

The one view of the Donald Armstrong house (shown on the cover) leads one to wish for more. What can be seen of the house is provocative and somewhat puzzling. It seems to be impossible to describe these houses in technical terms—they are not technical houses; but they are honest and straight forward and look like real homes—and, one and all, they are unmistakably Californian.

The sketches shown for a country club and a Memorial building convey the same effect.

There is nothing forced in these designs. The masses, the lines, are satisfactory; they "compose" well; but the composition seems to be—must be—the logical result of the plan, of the conditions to be met, and is in no sense "stunty." In buildings of this character, devoted to purposes of entertainment, of relaxation, the intro-

House for Mrs. H. M. Godfrey and Miss Mary Halliday, Santa Monica, California

duction of some special decorative features, curving stairs, towers, jalousied balconies, may be pardoned, may even add a grateful touch of the picturesque; but in these buildings, there is so much variety of motif, so well related and so easy in sequence, that the most captious critic would hardly suggest any extraneous features. Mr. Hunt has shown us in the Flintridge Club

Residence of Mr. H. H. Fuller, Brentwood Park, Santa Monica, California

how charming these long plain roofs and verandas can be. Here, of course, the landscape architect must be called on to provide a [illegible] setting of foliage—a delightful oak, whose color of tile and stucco, deep shadows, changing contours, are set to the hand. California is fortunate to possess a John Byers.

* * *

THE SESQUI-CENTENNIAL EXPOSITION

It is fitting that the 150th Anniversary of the Declaration of Independence of the United States of America be celebrated in Philadelphia, the place where the stirring events of '76 were centered, by an International Exposition. In 1876, 100 years after, the Centennial Exposition was held in Philadelphia and this year the Sesqui-Centennial International Exposition marks the passing of another half century of American Independence.

The many exhibit buildings, together with the Forum of Founders with its memorial shafts to the Signers, the Tower of Light surmounted by its 3,000,000,000 candlepower searchlight, the huge Liberty Bell adorned by 25,000 separate lamps, the Auditorium and Stadium, the Gladway, etc., present a dignified, balanced, well arranged Exposition. The main exhibit buildings, the largest of which is the Palace of Agriculture & Foods Products, 975 ft. by 60 ft., will contain, combined, approximately 1,500,000 square feet of space. The immense Auditorium, containing 105,000 square feet, will seat 20,000 persons and the Municipal Stadium (chief among the permanent structures), 721 feet long by 710 feet wide, will seat 100,000. There are also various Foreign, State and City exhibit buildings. John Molitor, Philadelphia City Architect, designed most of the large exhibit buildings, also the Auditorium. Mr. Molitor is Supervising Architect and is assisted by a staff headed by William S. Covell and J. Horace Frank, Louis Kahn, Architectural Designer, Giuseppe Donato, Architectural Sculptor, De L. Dodge, Colorist. The Municipal Stadium was designed by Simon & Simon.

* * *

NEW OFFICE BUILDING IN HONOLULU

Preliminary plans for and designs of the new Alexander & Baldwin building to be erected in the heart of Honolulu's business section are in the process of completion in the offices of Architect C. W. Dickey and Hart Wood.

Construction will probably begin the early part of next year and it is estimated that the total investment will be approximately $1,000,000. One of the features of the structure will be an open basement space for parking automobiles. There will be commodious rest rooms for both men and women employees of the Alexander & Baldwin Company, as well as an enclosed pavilion on the roof with an employee's dining room.

The design of the new building is being worked out to be in keeping with the Castle & Cooke building, the First National Bank building and the Bank of Hawaii building all in the same block.

RESIDENCE OF MRS. E. W. ZIMMERS, SANTA MONICA CALIFORNIA. DESIGNED BY JOHN BYERS

HOUSE FOR MRS. H. M. GORHAM AND MISS MARIE HALLIDAY, SANTA MONICA, CALIFORNIA. DESIGNED BY JOHN BYERS

Photos by Margaret Craig

HOUSE FOR MR. W. S. THOMPSON, SANTA MONICA, CALIFORNIA. DESIGNED BY JOHN BYERS

Photos by Margaret Craig

HOUSE FOR MR. W. S. THOMPSON, SANTA MONICA, CALIFORNIA. [illegible]

Nothing finer in the way of mural decorations is to be found in San Francisco than the reception hall of the Huntington Apartments, designed by Mr. Charles Peter Weeks. [See page 47 of this issue.] To execute decorative work of such exceptional quality requires the most expert craftsmanship, and the most complete cooperation between architect and decorator. Our reputation in these respects is maintained by the results of our work. ❧ Huntington Apartments, San Francisco; decoration and color designed by Weeks & Day, Architects, and executed by A. Quandt & Sons, Painters and Decorators [Since 1885], 374 Guerrero Street, San Francisco, California

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HOUSE FOR MRS. JOHN BYERS, SANTA MONICA, CALIFORNIA. DESIGNED BY JOHN BYERS

Photos by Miles Berné

HOUSE NO. 1 FOR MR. CLIFFORD COLE, SANTA MONICA, CALIFORNIA

HOUSE NO. 2 FOR MR. CLIFFORD COLE, SANTA MONICA, CALIFORNIA. DESIGNED BY JOHN BYERS

Photos by Miles Berné

ABOVE — HOUSE FOR MRS. A. M. AHERN. BELOW — HOUSE FOR DR. [illegible]
SANTA MONICA, CALIFORNIA. DESIGNED BY [illegible]

HOUSE FOR MR. HENRY C. WOOD, PASADENA, CALIFORNIA. DESIGNED BY JOHN BYERS

Photo by Miles Berné

HOUSE FOR MR. H. H. FULLER, BRENTWOOD PARK, SANTA MONICA, CALIFORNIA. DESIGNED BY JOHN BYERS

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STAIRS FROM LIVING ROOM, HOUSE FOR MRS. JOHN BYERS, SANTA MONICA, CALIFORNIA
DESIGNED BY JOHN BYERS

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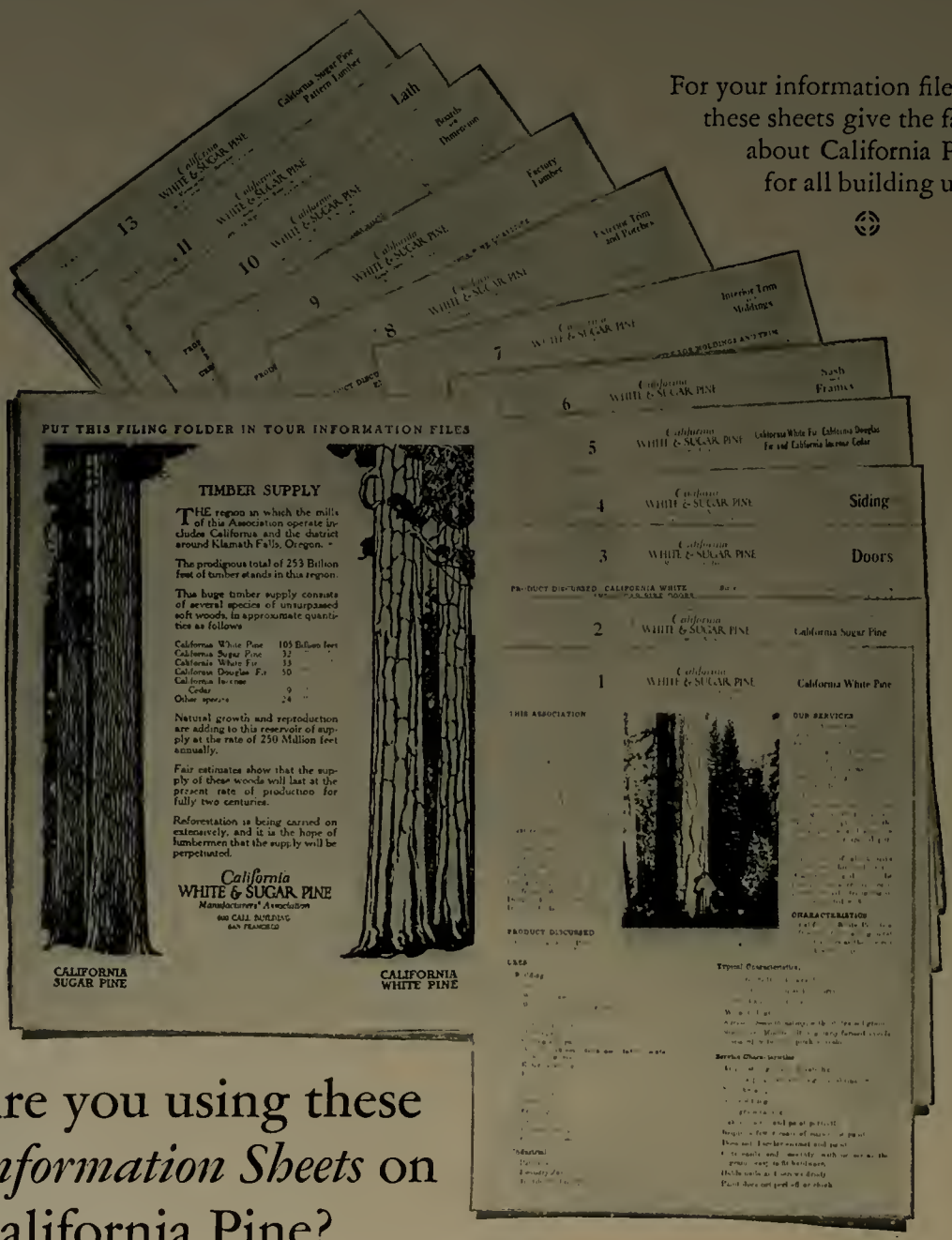

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It is especially gratifying to Crane that not only were its plumbing fixtures, valves, and fittings, selected for one of these buildings, but that all four of them were so equipped. Thus do these magnificent temples of commerce add their endorsement to the impressive roll of Crane installations. Perhaps your own next construction would worthily augment the list. Specify Crane plumbing and heating materials for initial appearance, minimum upkeep, long-lasting dependability, and final economy.

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HOTEL MANGER, New York City: H. Craig Severance, New York, Architect; E. Smolka Plumbing Supply Co., New York, Jobbers; Jarcho Brothers, New York, Plumbers

TWELVE hundred and fifty rooms will be added to the great Manger chain of hotels in New York City with the completion this fall of the Hotel Manger.

The bathtubs in this fine hotel will be of Kohler make, in the well-known "Viceroy" built-in pattern. The installation will number 456 tubs, the remaining bathrooms being equipped with showers only. In addition there will be 1050 other Kohler fixtures.

Factory Gates, Kohler

The Kohler factory attains unique quality in Kohler plumbing fixtures and private electric plants because Kohler Village, with its beautiful homes and gardens, inspires unique quality

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CORRECT ILLUMINATION IN HOME ARCHITECTURE

[BY ZOE A. BATTU]

N approaching the subject of correct illumination for home architecture, one asks himself, what is a correctly lighted home? What standards and what rules are there by which to be guided to achieve such an end?

The definition of a correctly lighted home has been given and generally accepted, as one whose lighting is nearest to ordinary daylight. This is a good definition, if in accepting it, one bears in mind that any artificial lighting system should supply not only a quantity of light, but also a quality of light, approximating daylight conditions. That is to say, the system should provide enough light by which to carry on the activities of the home without eye-strain or mental fatigue, and it should make provision for the play of light, color and shadow—color and shadow being factors that allow human beings to live with natural daylight throughout their waking hours.

To perceive the necessity of color and shadow, one has only to observe for a period of a day or even an hour or two any given stretch of landscape or view. The view would grow woefully monotonous and impose a strain on the eyes, if it lay continuously under a steady beat of unchanging light. The charm of the landscape is largely due to the changing, shifting light conditions. Early morning, high noon, late afternoon—the subtle play of light, shadow and color give the outdoor scene the moods that so charm the lover of nature.

Home illumination, therefore, that stops at the point of providing enough light by which to see and work, fulfills only half the function of a correct lighting system. Home illumination must appeal to the imagination; must have light values; fine blendings and color tones; varying degrees; high and low lights, or the structure, as a whole, has a serious flaw.

Naturally enough, the first point to consider in achieving a correctly lighted home, is an adequate supply of outlets for ceilings and wall fixtures and enough base board plugs. Unless the room is unusually large, a single ceiling outlet suffices and the number of wall outlets is, of course, governed by size and proportions of the room.

Ample baseboard outlets for living room, dining room and bedrooms, is a point that cannot be stressed too strongly, for these facilities for portable lamps and similar units provide the only means that the home owner or housewife has, to vary readily and change the light values and effects in any room. A safe minimum rule is to allow one plug for every 50 square feet of floor space. Thus a living room 14 by 24 feet would take six plugs; while a small living room 12 by 19 feet, would require four baseboard outlets.

In living rooms this quota may be safely exceeded to assure provision for electrically operated pianos, victrolas, etc. In bedrooms it is not wise to yield to the temptation to cut down on base plugs. Portable lighting units are coming more and more into favor for these rooms, and the use of portable electrical heaters, curling irons, warming pads, small water heaters and what not is increasing so rapidly that in a few years, the home with wire lengths strung hither and yon and lying about the floors because it lacks baseboard facilities, will be a monument to the shortsightedness of the one who planned it.

At this juncture, the question of installation and operating costs may arise. To cut corners on wiring a home, is to depreciate its present convenience and future value. The day is not far off when the insufficiently wired home will be under a serious resale handicap in competition with the completely wired home. It will be a costly operation to bring the wiring up to standard.

On the other hand, the cost of a thorough wiring job, at the time of construction, is an insignificant one in relation to the cost of the whole and its future value. It is too trifling for serious consideration. As to operation—it costs no more to operate a correctly installed system than a poor one. In fact, it may cost less, for in the correct work all factors are so intelligently adjusted that maximum efficiency is obtained from the current consumed.

Mechanical facilities having been provided, fixtures are the next important consideration. In selecting fixtures, one should determine whether the principle of light diffusion in the fixture under consideration will produce the effect desired in the room for which it is intended. Fixtures in their outward forms come in an infinite variety of sizes, shapes, designs and colors, but principles of light diffusion for the home are relatively few and simple, and in choosing a fixture one should first determine if its principle of light diffusion is well adapted to the purposes of the room. If the principle is correct, the fixture may take any outward form that harmonizes with the architectural and artistic theme of the home and the room.

A direct lighting unit is generally understood as one whose globes are not in any way enclosed, and there are available any number of well designed fixtures embodying this principle. Perhaps the most popular design this unit takes, consists of several rather small globes or clusters of globes, often in candle-stick form. Another expression of this principle is a base hung from the ceiling or attached directly to it, from which hang or protrude two, three or more globes.

Bowl fixtures completely enclosing the light globes are a form of direct-indirect lighting very often used to good effect. The downward bowl, of top and sides only, also has its place and uses, but there are instances where it may produce too much concentrated glare, and where this happens, it is, of course, not a desirable fixture to use.

Indirect lighting is much in favor in home illumination, and to produce this the inverted bowl principle is very satisfactory. The inverted bowl throws and diffuses light over the general ceiling area and light is also diffused through the bowl itself. It frequently happens that this type of fixture has inward fittings of mirrors and reflecting agents, and globes are placed at angles and juxtapositions to produce various effects. If these devices are well handled, they frequently result in greater volume of light, without objectionable glare.

However, the selection of this type of unit should be made with care. It is well to see that the material from which the bowl is made is translucent enough to diffuse a volume of light, approximating that which the ceiling reflects, and to note the light absorbing and reflecting properties of the ceiling. If there is too great a difference between the volume and intensity of the upper and lower light areas, the room will have the effect of being sliced in two horizontally. The blend between the two should be perfect and even.

Wall-bracket fixtures may embody, on a small scale, the principles found in the larger units, but the most universal types are simple, direct designs, which may or may not be shaded.

To secure what change and variation is possible in side light and central units, they should be equipped with double switches and the two should work independently of each other. Thus the volume and intensity of light can be increased or lessened to suit the moods of various occasions.

[Concluded on page 55]

Model Home in Forest Hill, San Francisco, California — Harold G. Stoner, Architect

In harmony with the modern Spanish design of this beautiful residence is its colorful roof of California Tile, irregularly laid in a studied variegation of reds and russets. ¶ Whether it be for a fine residence, church edifice, office building or school, there is a size, shape and color in California Tile adaptable to every type of roof.

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·EDITORIAL·

Sunshine and Shadow

THE summer season comes, and it is hard to confine one's attention to desk and drafting board. The windows are open; the warm air, the shafts of sunshine, pour in; visions of open road, of rippling stream, of wooded glade, come stealing between eye and hand.

But for architect and draftsman this is a busy season. Clients of delayed decision are now in a rush to get under way. Details must be completed for work under construction. Mistakes must be corrected; deliveries must be speeded; craftsmanship and draftsmanship must be checked.

Still, with all the rush of the mid-season's activities, the lights and shadows of the summer are to leave their indelible impression on the sensitive retina of the artist's visual memory. It is for this time of year that he really designs his masses and details, his voids and solids. Let us turn back again to that wise old sage, Ruskin, never to be obsolete:

"It is a noble thing for men to make the face of a wall look infinite, and its edge against the sky like an horizon; or even if less than this be reached, it is still delightful to mark the play of passing light on its broad surface, and to see by how many artifices and gradations of tinting and shadow, time and storm will set their wild signatures upon it; and how in the rising or declining of the day the unbroken twilight rests long and luridly on its high lineless forehead, and fades away untraceably down its tiers of confused and countless stone.

"Among the first habits that a young architect should learn, is that of thinking in shadow, not looking at a design in its miserable liny skeleton; but conceiving it as it will be when the dawn lights it, and the dusk leaves it; when its stones will be hot, and its crannies cool; when the lizards will bask on the one, and the birds build in the other. Let him design with the sense of cold and heat upon him; let him cut out the shadows, as men dig wells in unwatered plains; and lead along the lights, as a founder does his hot metal; let him keep the full command of both and see that he knows how they fall, and where they fade. His paper lines and proportions are of no value; all that he has to do must be done by spaces of light and darkness; and his business is to see that the one is broad and bold enough not to be swallowed up by twilight, and the other deep enough not to be dried like a shallow pool by a noon-day sun.

"It is certain, that the relative majesty of buildings depends more on the weight and vigor of their masses, than on any other attribute of their design; mass of everything, of bulk, of light, of darkness, of color, not mere sum of any of these, but breadth of them; not broken light, nor scattered darkness, nor divided weight, but solid stone, broad sunshine, starless shade."

The Labor Situation

IN the June issue of this journal there appeared an editorial paragraph entitled "The American Plan," which has received much comment, both from members of the profession and from leaders in the building industry. Its text was reprinted in full in the July 16th issue of "American Plan Progress," the organ of the Industrial Association of San Francisco, with the following comment: That the endorsement and support of the architects "is important because the architect is really a liaison officer between the owner and builder, a disinterested professional man with a high ethical code upon whom the owner and investor can depend for accurate advice."

The Industrial Association reports that the present labor situation is rapidly clearing up, except for occasional attempted intimidations and attacks; that construction has not been held up in San Francisco, as shown by the building figures for the first half of 1926 (given in detail elsewhere in this issue) which indicate that building permits amounting to $32,223,117.00 were issued during this period as against $27,217,641.00 for the first six months of 1925. In June, building permits established a record for any one month in the history of the City, amounting to $8,479,058.00, 81% greater than the total for June, 1925.

Let us hope that definite settlement of the whole matter will take place in the near future, and that we will again enjoy the industrial peace that prevailed in San Francisco for several years under the American Plan.

* * *

SCRIPP'S COLLEGE COMMISSION AWARDED

One of the most coveted of recent architectural commissions in Southern California has been awarded to Gordon B. Kaufmann, A. I. A., of Los Angeles, by the Scripp's College for Women board of trustees. Mr. Kaufmann has been given the commission to handle the architectural plans for the first building, a women's dormitory, to be erected this fall and for subsequent buildings.

It is the plan of the board of trustees of the new institution that Scripp's College for Women will be constructed along Spanish-California designs, which will harmoniously fit into the architectural plan of Pomona college buildings.

From 1918 to 1921, Mr. Kaufmann was affiliated with Reginald D. Johnson of Los Angeles and from 1921 to 1924 he was a member of the firm of Johnson, Kaufmann and Coate, during which time the firm designed and executed St. Paul's cathedral, Los Angeles, All Saints' church, Pasadena, and other important civic, business and residential buildings. Since 1924 Mr. Kaufmann has conducted his own practice.

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MONTHLY BULLETIN

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The next meeting of the San Francisco Chapter, A. I. A. will be held the third Tuesday in September. There will be no meetings during the summer months.

SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: SOCIETY BEAUX ARTS ARCHITECTS

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SOME forty-five members have been present at each of the four luncheons held to date, and all attest to the excellence of the cuisine. These noon gatherings of the boys are tremendously popular and each Thursday is looked forward to with eager anticipation. The success of the feeds must be attributed to the endeavors of C. Trudell and his assistants and to the good fortune of the Club in securing the services of a dietician of international repute—a former chef of Monte Carlo. The generosity of Ed Counter of Dietrich-Post Co., has also been a mighty influence towards making the dinners the success that they are. Ed conducts a free raffle at each luncheon which culminates in the distribution of valuable drawing instruments, supplies, etc.

George Travis is with us again, having completed his studies at Harvard. He is once more "over the board" at Bakewell-Brown's, back with his old gang. The club, as a whole, regrets the absence of Stanton Willard, who is now located at Los Angeles where he is manager of Walker and Eisen. Good luck, Tubby!

The membership drive is still on for draughtsmen and new members are being welcomed into our ranks.

Massier Anderson has plans under way for a huge gathering of the Atelier. An elaborate dinner and entertainment par excellence will mark the occasion, which will take place the latter part of July.

The semi-annual election at the July meeting resulted in the selection of J. Devitt for treasurer, H. Langley and Ira Springer for directors. James Magee was appointed chairman of the Minstrel Show Committee with Ira Springer and C. J. Sly as his aides. The Minstrel Show will be held October 19, to commemorate the club's twenty-fifth year of existence.

—J. H. DEVITT.

CALAVERAS CEMENT CO. STARTS PRODUCTION

Representing an investment of $3,000,000, the Calaveras Cement Company's plant near San Andreas, Calaveras County, produced its first cement in June. Vast deposits of Limestone and shale in the hills of Calaveras County are controlled by this Company. Twelve miles of railroad, as an extension to the Southern Pacific lines from Valley Springs, was built to the plant.

The process is a modern, wet-blending process. The plant is equipped to produce a uniform Portland Cement to meet the highest requirements and has a daily capacity of 3,600 barrels.

Chiefly responsible for the success of this enterprise are men well known in the mining and cement world: William Wallace Mein, president; Stuart L. Rawlings, vice-president; G. B. Poore, vice-president and chief engineer; William Macnider, sales manager. E. A. Henry, a cement engineer of successful record both local and foreign, has been engaged as Superintendent of production. The chemical end is handled by H. D. Dunton, who has extensive experience in several Middle Western plants. Executive offices of the company are located at 315 Montgomery Street, San Francisco.

The industry has revived Calaveras, and is the dawn of a new era for that country.

* * *

ADVERTISING CLUBS TROPHY WON BY W. P. FULLER & CO.

The trophy offered for "the best advertising campaign by a Pacific Coast manufacturer," in competition held during the recent Pacific Coast Advertising Clubs Association Convention at San Francisco, has been awarded to W. P. Fuller & Co. "Paints and Varnishes, since '49." The campaign, which included practically every medium of advertising, was conducted by the Johnston-Ayres Company, advertising agency, and in competition with many of the most important manufacturing concerns on the Coast, was adjudged to be the most complete.

The Barry Apartments, Chicago, Ill., Robert S. DeGolyer & Co., Architects

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THE Barry Apartments are a striking example of the use of delicate tints in beautiful brickwork. The Face Brick is in light buff. Its color and texture is emphasized by the terra cotta trim.

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PERSONAL GLIMPSES

[Sketches from life in this issue by Ramm]

CHARLES PETERS WEEKS

OHIO produced Charles Peters Weeks, as it has produced other men of "Presidential Timber" quality, and will doubtless produce more. After going through the University at Akron, Mr. Weeks studied at the "Ecole des Beaux Arts" and traveled extensively through Europe and, in fact, around the world, wherever men had piled up stones in forms of beauty. Pencil and Brain absorbed and recorded.

Back in America, Mr. Weeks secured office experience in Cleveland and New York (it is interesting to note that for a while he worked with Joseph McHugh, decorator) until, in 1901, he came out to join the force of John Galen Howard. A partnership with Albert Sutton was followed by practise alone, until the firm of Weeks and Day was established, to begin the execution of work whose sterling quality has been well maintained, has secured the reputation of the firm. Winning prizes in several competitions has not damaged their good name.

People are inclined to think of them as "Apartment House Specialists" on account of the Huntington, the Brocklebank, the Portals, the Mark Hopkins, etc.; but that is not quite fair when one regards their other work, such as the Don Lee Building, the new State Buildings at Sacramento, Loew's Theater and office building in Los Angeles, the Fireman's Fund office building, the Shriners' Hospital and numerous other jobs. One of the first, and still one of the best, fraternity houses at the University of California, is the Zeta Psi house, a kindly Italian facade of brick, tile roofed, which Mr. Weeks designed, largely a labor of love, no doubt.

Socially Mr. Weeks is well known, as surely ought to be the case with the descendant of Leonard Weeks who came to America from England in 1656. He belongs to the A. I. A., the S. F. Architectural Club, the Beaux Arts Society of New York, the University Club of S. F., the S. F. Golf and Country Club. His hobby is golf, with a permissible indulgence in sketching—water colors, pencil, wash; old habits will persist.

R. F. HAMMETT

RICHARD FOX HAMMETT is a man whose interest in good architecture should be known and appreciated by the profession.

He was born in Newton, Massachusetts. After graduating from Harvard in 1906, he entered the U. S. Forest Service, coming to California in 1907 as Dept. Forest Supervisor for the Shasta National Forest in Sisson, Shasta County. Later he became Forest Supervisor, and then District Forester in charge of the Office of Public Relations, in San Francisco. (This sounds imposing—and the position must have demanded considerable tact and patience—good training for a Diplomat or an Architect.)

In 1921 Mr. Hammett left the Forest Service to become Secretary-Manager of the California Redwood Association, which position he continues to hold. Readers of this journal will remember the issue of June, 1925, which contained the prize-winning designs of the California Redwood Association Small House Competition. The exceptional quality of these plans was probably due to Mr. Hammett's fairness, appreciation, co-operation. Many of them have been carried out, and the great demand for the book of plans shows that good results are to be expected to an increasing degree.

Mr. Hammett belongs to the Harvard Club, the Society of America Foresters, the California Academy of Sciences, the Commonwealth Club. For some years his family life has centered around his wife and his two daughters in their pleasant Berkeley home, where (of course) Mr. Hammett has found, as a hobby, interest in tennis. But he owns to a still unsated curiosity about the early history of California, especially of its Indian tribes. It is possible this may eventually lead to a Popular Patent Portable Redwood Teepee—or Wigwam—in which case Mr. Hammett's Hobby may be changed from Lobbing to Lobbying.

* * *

Henry Palmer Sabin, A. I. A., has moved from the Citizens National Bank Building, Los Angeles, to 21st Fremont Street, South Pasadena, California.

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SAVING LIVES AND MONEY IN THE BUILDING INDUSTRY

[BY J. J. ROSEDALE]
Consulting Safety Engineer, San Francisco

J. J. Rosedale, a pioneer in the accident prevention movement, who prior to 1923 was chief construction engineer for the California Industrial Accident Commission and since that time has been in private practice, has consented to write a series of articles for this magazine. Mr. Rosedale has had charge of the safety work on some of the skyscrapers in San Francisco and other cities of California, including the Matson Navigation Co. Building, the Pacific Gas & Electric Co. Building and the Pacific Telephone & Telegraph Co. Building. On these, as well as on other construction jobs, Mr. Rosedale has made remarkable records, not a single serious or fatal accident having occurred. The object of these articles is to bring home the important part the architect plays in accident prevention on buildings in the course of construction. "The prevention of accidents is not only good morals and good ethics," says Mr. Rosedale, "but good, sound business, for the fewer accidents a contractor has on his job, the lower is his compensation insurance rate, and the savings brought about by taking every necessary precaution on a construction job reduce the cost of the building." His achievement in not having a fatal nor serious accident on the tallest building on the Pacific Coast was accomplished by scientific planning in the rendering of safety engineering and inspection service. The first article below deals with the history of the accident prevention movement. — Editor's Note

THE Bible tells us, "When thou buildest a new house, then thou shalt make a battlement for thy roof, that thou bring not blood upon thine house if any man fall from thence."

The type of homes man has built through the ages depict the hazards that he has had to face and his attempt to provide safety for himself, his family and his followers. As the social order changed, the problem of safety has changed, finally necessitating the application of science and engineering and the art of organizing and directing men and controlling the forces and materials of nature. Industry, developing and expanding, has brought its own peculiar problems and the safety problem is one of the most important, while construction work is one of the most hazardous of industries. It is only recently that any attention has been given to safety work in this industry and there is still much room for improvement in this field.

The modern accident prevention movement is now more than fifty years old. The first Employers' Liability Law was passed in Germany in 1871 but this law made no provision for safeguarding workers against occupational hazards. It merely increased the employers' liability which resulted in the creation of hostile relations between employer and worker.

In 1884, the first law covering both accident prevention and compensation was enacted and by 1887, this law had been extended until it covered all industries. The burden of affording adequate protection to workers was properly placed on industry.

The Scandinavian countries and Great Britain passed similar laws next and France, Russia and other European countries followed suit launching the movement between 1894 and 1900. The legislation in the various European countries has certain basic similarities and one of the most interesting and valuable features of the European practice has been the safety museum. In these museums, exhibits are shown of the best types of practice in safety work and the museums are used as lecture halls and laboratories for students, safety engineers, employers and employees as well as being open to the general public.

THE COMPENSATION MOVEMENT IN THE UNITED STATES

The accident prevention movement was started in America by a few progressive employers and some of the railroads.

Maryland passed the first Workmen's Compensation Law in 1902 and several of the other states followed suit. None of these laws were very satisfactory, however, as some of the courts had adopted the "fellow servant clause," which originated in England and provided for a legal interpretation as follows: "If two plumbers built a scaffold and worked on it and it collapsed, killing one of the plumbers, the dependents of the dead man could not recover anything because the accident was the fault of his fellow worker and not of the employer." If the fellow servant doctrine failed, the lawyers for the employer fell back on a common law principle called, "assumption of risk," which held that a workman had voluntarily assumed the risk which had proved fatal.

If both of these doctrines failed, there was still another, called "contributory negligence." In towns where labor was in control, lawyers did a big business in industrial injury suits. Thousands of widows, orphans and families of maimed workers became destitute for even in the cases where corporations paid, most of the money went to the lawyers and the little that finally did go to the injured man or his dependents might be paid five years after the accident, when the period of greatest need had passed.

Such a situation existed in California also, until 1913. Under the Workmen's Compensation Law of 1913, and its amendments, however, an injured man is compensated even though he falls off a scaffold or is injured by a machine and even if his vigilance did relax, contributing to the accident. But if his own negligence is such as to constitute serious and wilful misconduct, he receives only 50% of the compensation instead of the full 100%.

More important, however, the question of what the injured worker or his dependents are entitled to, is taken out of the hands of lawyers and courts and is settled immediately by the Industrial Accident Commission. In the meantime the injured worker is given necessary medical attention. Also every employer must provide a safe place of employment. He must carry compensation insurance. The ACT provides that if the employer neglects to provide safe working conditions for his employee, he is liable to be charged with serious and wilful misconduct, which exposes him to payment of one-half extra compensation, not coverable by insurance, to an employee injured through such misconduct, or to his dependents, up to $2500; to proceedings to compel a safe place of employment, and to possible criminal prosecution.

Recently, among several employers who were each penalized $2500 additional compensation, was one large contractor who had failed to provide a safety railing on a scaffold and this resulted in a fatality.

The Workmen's Compensation, Insurance and Safety Act of California, covers the situation, as far as legislation is concerned, but the important need now is to educate builders to the fact that the prevention of accidents should be carried on in a scientific way. Someone should be delegated for the supervision of the safety work and held responsible. The architect can do a great deal by stipulating in his building specifications that such safety supervision should be provided for.

* * *

NEW CATALOG ON STEAM SPECIALTIES

Announcement is made by the Mueller Steam Specialty Company that their new catalog, No. 22, illustrating and describing their high grade and modern steam, water, air, oil, and gas specialties, consisting of pressure reducing and regulating valves, strainers, boiler controls, steam traps, back pressure and vacuum regulators, excess pressure relief valves, float valves, quick opening balance valves, pump governors, air traps, liquid level controllers, etc., is now ready for distribution. For copies address Mueller Steam Specialty Co., 502 W. 126th St., N. Y.

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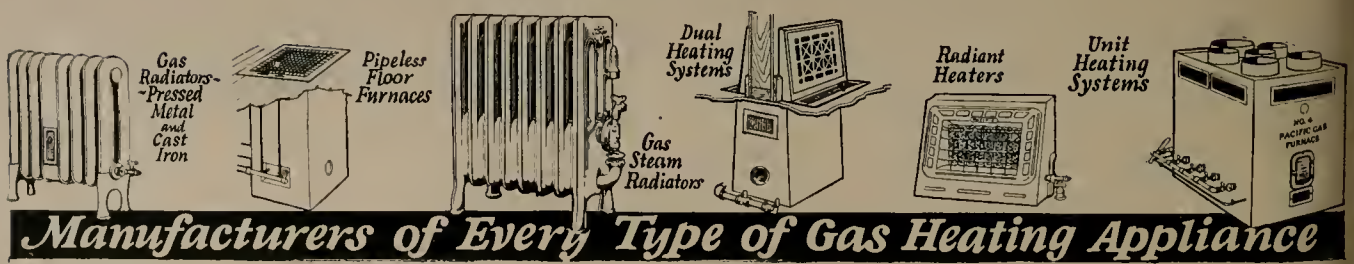
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PACIFIC COAST BUILDING SURVEY

[BY R. GILES, OF S. W. STRAUS & CO.]

BUILDING permits totaling 83,694 and involving $261,043,391 in building costs were issued during the first half of 1926 in 95 major cities comprised in the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co.

A grand total of 13,394 permits to cost $49,109,134 issued during June in these 95 cities reflects a 20% increase over the May figures and but a 2% reduction from the heavy building program of last June. All of the groups except Idaho and Oregon show gains over May and all but California and Oregon report substantial increases over June of 1925.

The greatest individual increase reported comes from Lewiston, Idaho, where the first half-year's total is 394% above that of 1925 and 509% above that of 1924. The June figure is 426% above that of last June. Substantial gains for the half-year period were also made in Glendale, San Bernardino, San Jose, Ventura, Vernon, Klamath Falls, Salem, Ogden, Walla Walla, and in all of the Vancouver area cities.

Los Angeles, issuing 19,228 building permits during the first half of this year, totaling $64,161,395 in building costs, shows a 22% reduction from the 1925 comparative figure. It represents 34% of the total for 57 California cities and 24% of the total for 95 cities.The June figure, $11,856,082, shows a 10% gain over that of May.

NEW SAN FRANCISCO RECORD

San Francisco, although somewhat embarrassed by a walkout of carpenters, issued 5,189 permits to cost $32,223,117 during the half-year, higher than any previous comparable figure, 18% above that of 1925 and 23% above that of 1924. The June total, $8,479,058, is the highest monthly total in the city's history, 221% above the May figure and 81% above that of last June.

Seattle issued 5,653 permits calling for $18,330,470 in building costs during the first six months of this year, 8% more than in 1924, but 1% below the comparable figure for 1925. The total for June, $2,670,380, is 23% above the record for last June, but 7% below May.

Portland's half-year total, 6,710 building permits to cost $17,257,075, shows a 14% gain over 1924, but a 24% reduction from last year's comparable figure. The June total, $2,879,180, shows a 4% reduction from May's figure and a 35% reduction from last June.

Oakland, issuing 5,597 permits for buildings to cost $15,489,615, during the past six months, shows a 19% loss from the 1925 record, but a 4% gain over 1924. In June, $2,674,656 in permits issued, reflect an 11% gain over May, but a 3% reduction from last June.

San Diego, reporting 4,202 permits for $9,534,446 in buildings, during the half-year, shows gains of 15% and 30% over comparable figures for 1925 and 1924. The $1,493,431 issued in June is 19% below the May total, but 15% above that of last June.

Vancouver, British Columbia, reports an active building program with 1,901 permits totaling $7,756,825, which is 9% above the 1924 comparable figure and 58% above that of last year. The $2,179,525 in June permits show gains of 42% and 47%, respectively, over May and over last June.

* * *

Completing the chain of distributing warehouses on the Pacific Coast, the United States Gypsum Company has recently opened warehouses in San Francisco and Oakland. Warehouses are also located in Los Angeles, Portland, Seattle and San Diego.

IN THE PROFESSION

Hart Wood, A I A of Honolulu, T H, paid a recent visit to this office. Mr. Wood reports great building activity in "The Paradise of the Pacific." He has recently formed a partnership with C W Dickey, A I A, with offices in Honolulu.

* * *

Announcement is made of the election of A H Albertson, Seattle, as director of the eighth district, A I A, which comprises Oregon, Washington, Idaho, Utah and Colorado.

* * *

State Architect Geo. B. McDougall has been made a member of the Board of Directors of the American Institute of Architects and is also director of the ninth district, comprising California, Territory of Hawaii, Arizona and Nevada.

* * *

Contracts have recently been awarded by Architect Carl Werner, Santa Fe Building, San Francisco, for the construction of a twelve-story class "A" steel and concrete community apartment building on Vallejo, near Laguna Street, San Francisco.

* * *

Architects Morrison and Stimson have moved their Bellingham office to the new Herald Building, Bellingham, Wash. The Seattle and Everett offices remain in their present locations.

* * *

Lloyd Rally, architect, announces the removal of his offices to 1101 Subway Terminal Building, Los Angeles.

* * *

Bids will be called in December for the erection of the first unit of a group of new schools in Hawaii, according to advice to the Department of Commerce from the Secretary, Chamber of Commerce, Honolulu.

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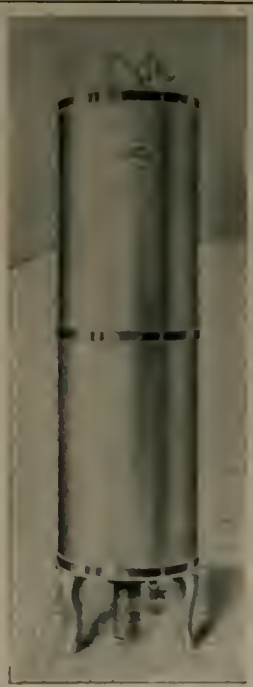

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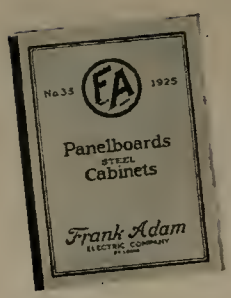

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ILLUMINATION IN HOME ARCHITECTURE

[Concluded from page 41]

The next problem is to put the right fixture into the right room, and here the basis from which to work is the purposes of the room. For example, the living room is a center of family social life; a room for rest, relaxation and reading. The central fixture may be of the indirect bowl type, chandelier or base and globe type, supplemented by side lights, portable floor and table units.

In such a room, by the use of double switches, it is possible to create readily backgrounds and foregrounds of light; spots of light and color—in fact tones and values suitable to the desires of each member of the family for reading, relaxation or conversation; or the whole may be brightly lighted for the general festive gathering.

In the dining room the problem is a little different, since the table is usually the point of central interest. Indirect units are very often used in this room, as are direct types of fixtures. There is no hard and fast rule, and any fixture which gives good illumination to the table area, without attracting attention to itself, can be used in the dining room. In this room, it is permissible for the ceiling and walls to be comparatively dark in relation to the table area, but, of course, they should not be gloomy.

For bedrooms, an enclosed bowl central fixture, using a globe of fairly high wattage, can usually be depended upon to supply a well diffused, yet glareless light. When this is supplemented by portable dresser and floor units, a variety of effects and changes is possible.

For bathrooms, kitchens, closets, halls, passageways and porches, the first thought is utility. There are on the market any number of simple fixtures that give a clear, well-diffused light to these rooms.

Color is yet another phase of home lighting. Obviously, the possibilities that this illusive quantity affords to create effects and illusions are limited only by the worker's artistic resourcefulness and knowledge of the subject.

Frosted globes may now be obtained in almost any shade or tint fancied and practically all bowl fixtures are slightly colored; while small and large lamp shades of silk, parchment, glass and what not, run the whole gamut of colors, suggesting all manner of interesting contrasts with wall finishes and decorations.

Thus it would be possible in a room, whose wall finish and furnishings were a nice study in grays and rose, to carry out the scheme with rose colored lights and secure an altogether enchanting effect. Or a theme of delicate greens and rose could be helped wonderfully by just the right tone of green in the lighting. The point is—it must be just the *right* tone. Overdo it or do the job badly and the illusion would vanish, leaving only a sense of confusion and evidence of the amateur's work.

Therefore in color lighting, it is well to make no snap judgments. But by judicious experimenting and changing about of globes and fixtures, it is frequently possible to secure lovely effects that are a welcome relief from the prosaic and beaten paths in home lighting and an eternal credit to the originality of the man conceiving them.

And certainly this spirit of experimentation is a good one by which to be guided in the lighting throughout the home. A fixture raised and lowered a bit; a smaller or larger unit; a lamp of greater or less wattage; a note of color—any one of these trifles may work a miracle in the effect of a room. Light is such a flexible and fluid medium; so vague, yet so distressingly definite when indifferently handled; so productive of sensitive beauty, that his rewards are rich indeed, who works with it intelligently, who approaches each home and room as an individual problem in light and illumination.

* * *

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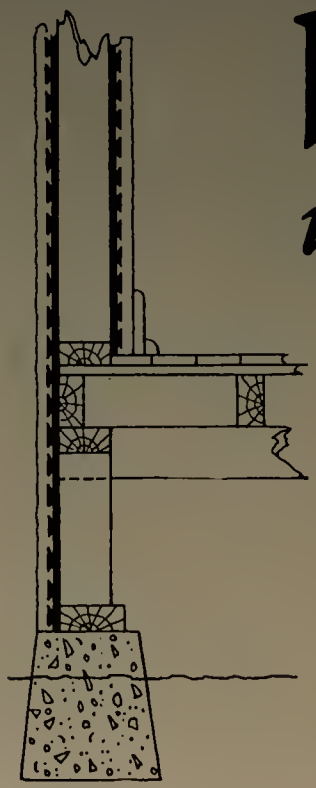

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* * *

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"As today's bathrooms are much more elaborate than those of a few years ago," explained G. B. Schneider, general manager of Washington Iron Works, "we have reflected the latest trends in design by using unique tile effects. Some of the bathrooms in the exhibit are brilliantly colored. Others reflect simple, dignified beauty. The tile used was made in Los Angeles by the American Encaustic Tile Co. and is representative of the latest modes."

According to the management of the Hollywood Building Material Exhibit, many interested visitors have visited the bathroom display since the opening. It should be particularly interesting to the architects of Southern California who have the opportunity of paying a visit to the exhibit.

* * *

OIL HEATING—WHAT IT MEANS TO THE ARCHITECT

The above is the title of an interesting and instructive booklet on Oil Heating, from the architect's point of view, which is offered by the Oil-O-Matic of California. A copy will gladly be forwarded by addressing either of the following offices of the company: 135 New Montgomery Street, San Francisco, or 576 Grand Avenue, Oakland.

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* * *

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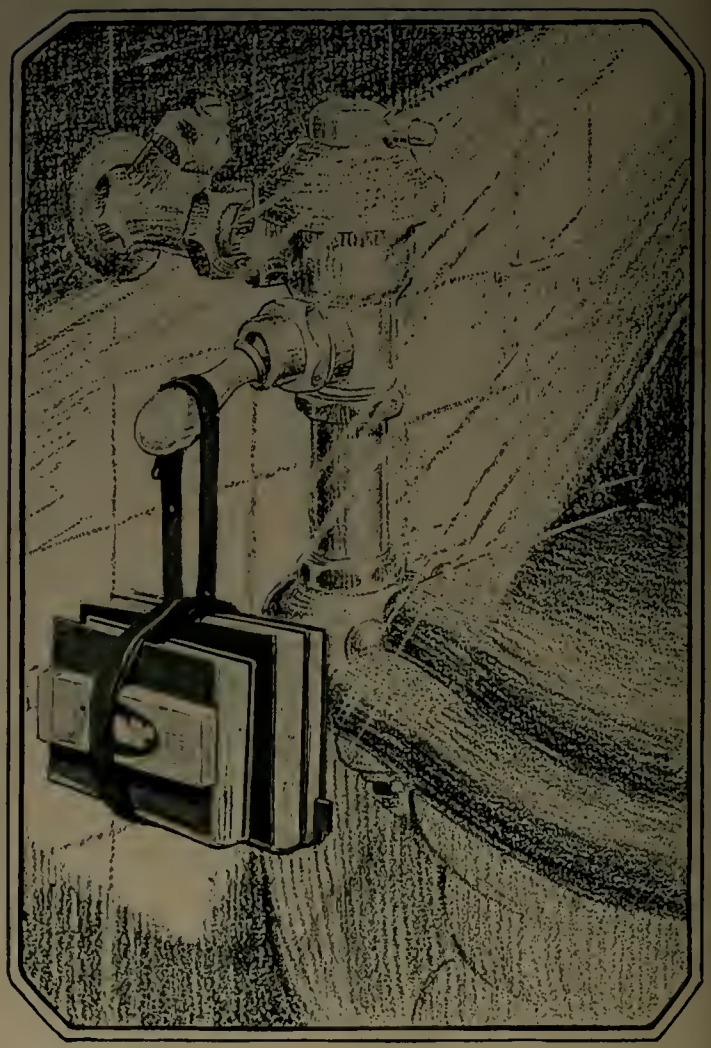

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SERMONS IN CAST STONE

[BY HARRIS ALLEN, A. I. A.]

MUCH has been written condemning the insincerity of modern architecture as regards the use of materials in exterior design; and, to some extent, interior treatment as well. That there is an uncomfortable foundation of truth in this attitude cannot be denied, although "sincerity" can be carried to an extreme that becomes absurd. The use of concrete to cover a steel frame is certainly quite as legitimate as the application of plaster to a masonry wall, providing it is not "ornamented" with shallow lines purporting to be the joints of stone construction.

The two buildings illustrated herewith are, to all intents and purposes, solid masses of masonry, but this is far from being a matter of mere surface appearance. That the stone of these walls is poured instead of cut, and that it has its ferruginous element in articulated rather than veinous form, makes no vital difference. What does count, is the essentially sincere use of material and the architectural unity of design and construction.

The Temple Emanu-El is one of the great monuments of San Francisco—perhaps the greatest. Designed in the spirit of the Byzantine branch of Romanesque architecture, it is obvious to the student of architecture that the building is by no means adapted from some ancient masterpiece; as Mr. Brown says in his interesting article printed elsewhere in this issue, "it is a straightforward and sincere development of the requirements of the program." Unquestionably the designers profited by close and sympathetic study of Sancta Sophia's superb dome and mighty masses of entourage. But where the Constantinople dome seems to brood, this modern dome

appears to float. To achieve such an effect, a great golden bubble, lofty, soaring, in the sky, and still to preserve a feeling of architectural unity with the solid substance of its substructure, comes little short of being a triumph.

While the dome is the crowning glory of the composition, many other features merit mention. The various projecting elements not only bear their parts in building up a splendid, vigorous silhouette, but the relationships of materials and colors, tile roofs, crisply modeled cornices, broad wall surfaces, massive buttresses, window traceries, have been so carefully proportioned that a constant play of light and shade and color prevents any suggestion of bald austerity.

It was a happy thought that inspired the entrance court, or Atrium. Its emotional and traditional appeal need not be considered in this paper, although their connection with true architecture is intimate. The technique of its treatment is flawless; not in the least hackneyed, perfectly in scale, and in harmony with the style of the Temple, it is difficult to imagine how this could be improved as an approach, a connecting unit, a feature impressive and beautiful in itself, admirably suited to its esthetic and practical functions. In this court can be appreciated best the exceptional quality of the sculptural and other detail, the work of Edgar Walter and Robert Howard (about whom I shall have more to say later). This work not only shows an unusual grasp of the traditional, symbolic character requisite for such ornament, but also a crispness of modeling hardly to be found even in cut stone—probably secured by finishing the cast work with careful hand tooling.

The low arcades of the Atrium "build up" to the Temple by a skilfully graded series of breaks—pylons (boldly conceived, extremely interesting), stair pavilions, buttresses. The main portal of the Temple, thus framed, is a virile and strikingly original composition. The powerful, projecting porch, the richly framed niche sheltering its symbolic lamp, and the crowning Tablets of the Law, all form a definite unit in design, which conveys the proper impression of authority, magnificence, aspiration.

Within the Temple, one finds a contrast between the sumptuous, glowing Narthex—or vestibule—and the great, quiet auditorium, which is so impressive as to be almost startling. The effect of these unbroken curves of dull ivory-toned plaster sweeping majestically from wall to wall—almost from floor to floor—is that of the utmost dignity, power, peace. I cannot agree with any suggestions for decoration of these walls. Where should it begin? Where end? The Stanford Memorial Chapel is a sad object lesson of the results of unrestrained decoration. Let us

[Concluded on page 49]

TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
BAKEWELL AND BROWN AND SYLVAIN SCHNAITTACHER, ASSOCIATED ARCHITECTS

Photo by August Peterson

TEMPLE EMANU-EL FROM LAKE STREET, SAN FRANCISCO, CALIFORNIA
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TEMPLE EMANU-EL FROM ARGUELLO BOULEVARD, SAN FRANCISCO, CALIFORNIA
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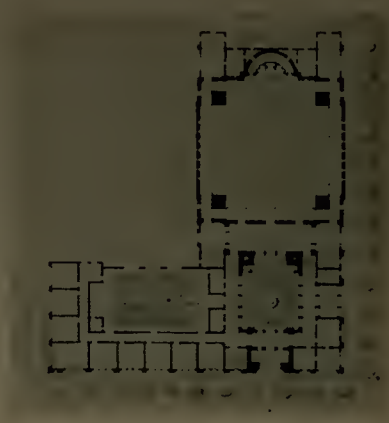
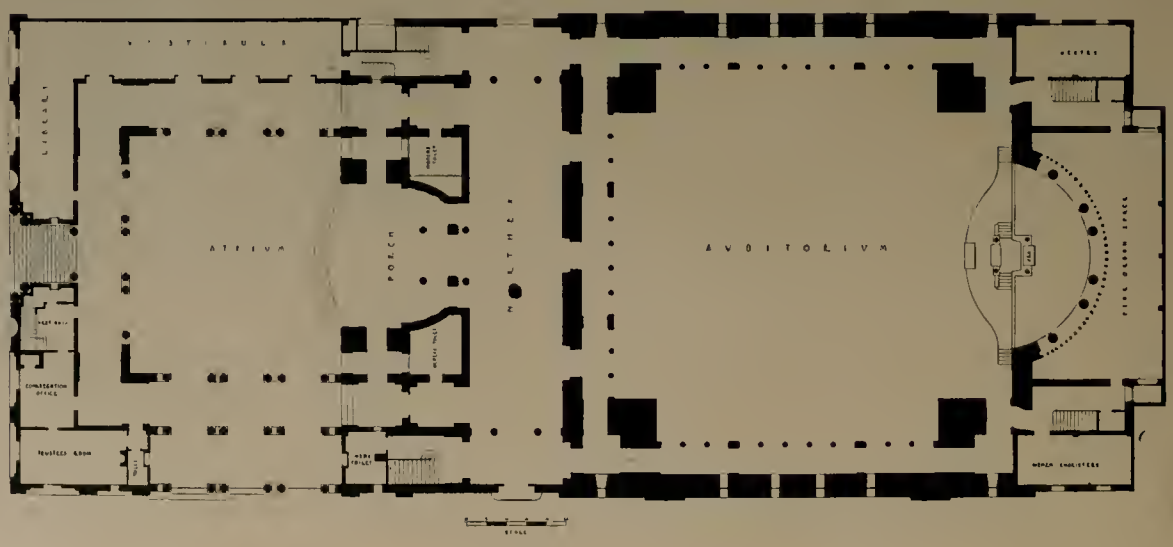


ABOVE—KEY PLAN

LEFT—MAIN FLOOR PLAN
OF TEMPLE HOUSE

BELOW—MAIN FLOOR PLAN OF
AUDITORIUM AND ATRIUM



GROUND FLOOR PLAN

TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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THE NEW TEMPLE EMANU-EL OF SAN FRANCISCO

[BY RABBI LOUIS I. NEWMAN]

THE new Temple Emanu-El of San Francisco is one of the four or five most interesting synagogue buildings in the world. In Florence is perhaps the most attractive European Jewish house of worship. In the United States, the Temple (Congregation Tifereth Israel) of Cleveland, Ohio, is one of the outstanding ecclesiastical buildings of the country. An article in the "Architectural Forum" (November, 1925) by Richard R. Stanwood describes this structure. In Detroit, Congregation Beth El, and in Chicago, Isaiah Temple, are of the new and fine synagogues. Temple Emanu-El of New York City, which recently sold its historic home on Fifth avenue at Forty-third street, contemplates the erection of a new building on the site of the old Astor Estate at Sixty-fifth street and Fifth avenue. The last decade has witnessed the rise of several remarkable temple buildings throughout the United States. It is a significant epoch in the history of American Israel. Descriptive of this Renaissance is an article by Lewis Mumford, entitled "Towards a Modern Synagogue Architecture," in the "Menorah Journal" (June, 1925); Louis Lozowick has illustrated the essay with five drawings portraying the Rodeph Shalom Synagogue of Philadelphia; the Euclid Avenue Temple, Cleveland; the Temple B'nai Abraham, Newark; Temple Emanu-El, San Francisco; Temple Tifereth Israel, Cleveland. Not only the Reform group, but the Orthodox and Conservative Jews of America have erected beautiful structures. Thus in Brooklyn, Cleveland and New York, the so-called "Jewish Center" is to be found, not strictly Jewish in its architectural design, but highly important as a focus for Jewish communal, religious and cultural life.

TEMPLE EMANU-EL OF SAN FRANCISCO

Temple Emanu-El of San Francisco is an old and distinguished congregation. Its first edifice was built on old Broadway in 1850, soon after the formation of the congregation by the Jewish '49ers. In 1864 the splendid Sutter Street Temple was built, the cornerstone of which was recently discovered and opened up. In 1906 the Sutter Street Temple was damaged by fire in the great earthquake and conflagration; it was repaired and reconsecrated in 1907. In 1925 the congregation left its Sutter street home, and on April 16, 1926, dedicated its present house of worship.

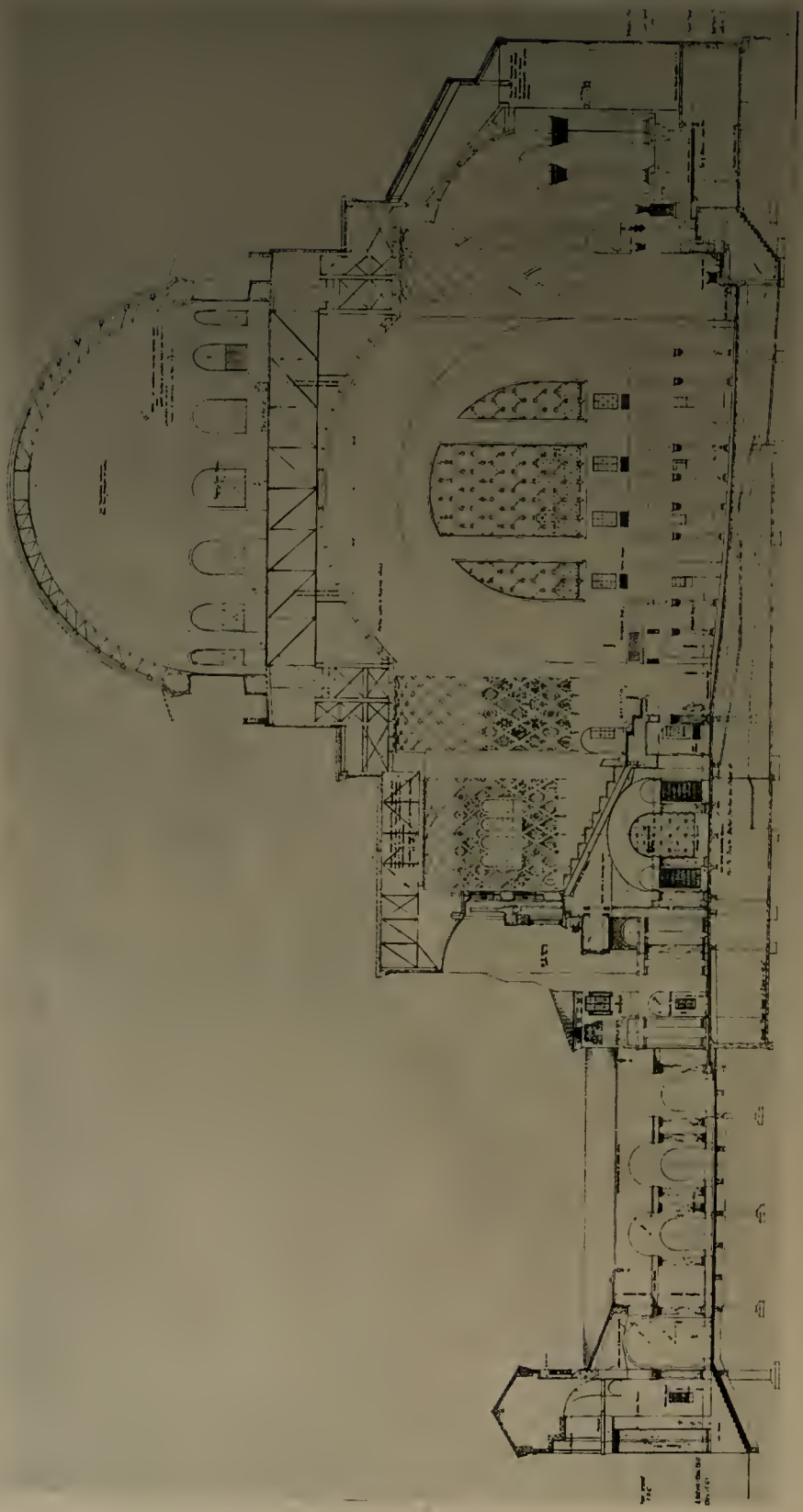
The new Temple at Arguello boulevard and Lake street is the work of the associated architects, the late Sylvain Schnaittacher, John Bakewell and Arthur Brown, Jr., with B. R. Maybeck and G. Albert Lansburgh, consulting architects. Mr. Henry L. Mayer is President of the Temple and Mr. Louis Bloch, chairman of the Building Committee. At the present writing only the Temple edifice itself has been completed; the so-called Temple House or Activities Building is in process of construction, and, it is hoped, will be ready for occupancy by January, 1927. Three buildings, the Temple proper, the Administrative Building and the Temple House, constitute the new home of Congregation Emanu-El.

The style of architecture is Levantine, representing a fusion of the architectural styles of Asia Minor, Palestine and the Mediterranean world, based upon a Byzantine-Roman tradition. The architects are to be congratulated upon their choice of this style. Too many ancient and modern synagogues have avoided any distinctively Jewish motif, but have sought to adapt themselves overmuch to the dominant architectural style of the environment. Thus the Synagogue at Petrograd, completed in 1893, resembles a Russian building, the Touro Synagogue at Newport, R. I., built in 1763 is scarcely distinguishable from any typical Colonial building, Temple Israel, New York, built in 1922, is a Renaissance structure, the Spanish-Portuguese Synagogue on Central Park West, the Synagogue at Charleston, S. C., built in 1840, Temple Beth El of Detroit and numerous others are patterned after Greek temples. For a long time a favorite style among Jews was the Spanish Moorish, which Temple Emanu-El of New York and the Sutter Street Temple of San Francisco with others followed. Temple Rodeph Shalom of Pittsburgh suggests the great Sancta Sophia Mosque of Constantinople. The dome has been often used in Jewish buildings, but not until recent years has it won widespread favor. Temple Tifereth Israel of Cleveland and Isaiah Temple of Chicago were its most important examples, until the completion of the new Temple Emanu-El. In seeking for a style which would be adapted to the California setting and at the same time express in unmistakable terms the concept of a Jewish house of prayer, the architects selected the Levantine style with its great central dome motif. The result has been a felicitous blending of styles, namely, the Levantine and the Spanish California Mission. No one looking upon the Temple can for a moment doubt that it is a synagogue. It stands forth as a monument of American art, and at the same time as a unique and historic innovation in the development of a distinctive synagogue architecture. It is an advance upon the Cleveland Temple in the fact that the dome is apparently lifted high, the eye soars upward almost as if the dome were a Gothic spire.

ENTRANCE AND TEMPLE COURT

The worshiper enters the Temple group through a monumental arch or gateway which opens into the Temple

[Continued on page 55]



LONGITUDINAL SECTION, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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ELEVATION ON ARGUELLO BOULEVARD, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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MAIN PORTAL FROM ATRIUM, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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MAIN PORTAL TO ATRIUM, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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ARGUELLO BOULEVARD ENTRANCE TO ATRIUM, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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PYLON AND FOUNTAIN IN ATRIUM, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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TEMPLE PORCH, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA. BAKEWELL AND BROWN AND SYLVAIN SCHNAITTACHER, ASSOCIATED ARCHITECTS

Photos by August Petersen

TEMPLE PORCH FROM ATRIUM, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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CLOISTER GATE (LEFT); NARTHEX ENTRANCE (RIGHT); TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
BAKEWELL AND BROWN AND SYLVAIN SCHNAITTACHER, ASSOCIATED ARCHITECTS

Photos by August Petersen

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NARTHEX, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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CLOISTER, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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Photo by Gabriel Moulin

INTERIOR OF TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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CIBORIUM, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
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CIBORIUM, TEMPLE EMANU-EL, SAN FRANCISCO, CALIFORNIA
BAKEWELL AND BROWN AND SYLVAIN SCHNAITTACHER, ASSOCIATED ARCHITECTS

Photo by August Peterson

Temple Emanu-El, San Francisco. Bakewell & Brown, Architects; Sylvain Schnaittacher and G. Albert Lansburgh, Associates

The cloister is floored in red Promenade tile of Moresque design. The flower pots, of glazed Terra-Cotta, are also a product of this company.

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BUILDING A TEMPLE

[BY ARTHUR BROWN, JR., A.I.A.]

A WORK of art should explain itself and the emotions which it arouses should be direct impressions. It is not exactly the role of one directly involved in the production of an artistic creation to express an appreciation of its character. This should rather be the work of a sympathetic spectator to whom the language of architecture has a definite appeal and who can express his impressions in the medium of words.

However, I myself have always been very curious to know what has been going on in the minds of those who create, and I have in my library a whole shelf of books of biography and memoirs of famous artists, and I find it a most absorbing source of interest to read the discussions of the whys and wherefors of great works.

Charles Garnier, after the completion of the Opera in Paris, wrote his impressions, which read like a romance, and are invaluable as a guide to anyone undertaking a similar venture.

To try to discover from their own testimony, as well as from the results of their labors, what has led men to act in certain ways, is one of the objects of historical study. This method is very fruitful in the study of the various arts and sciences.

Some account of the genesis and development of the Temple may therefore be of interest to you whose house of worship it is, and who have made sacrifices that it may be a worthy structure.

When the committee was first formed and the architects called in, my colleagues and myself, the ideas of what form the Temple should take were very hazy. The committee had a plot of land and they knew that they wanted a sumptuous building. They also had hanging over them the very humdrum necessity that even with the self-sacrifice of the members of the congregation, there was a limit to the amount of money to be spent, and only with greatest care could the funds available be made to house suitably all the congregation activities.

The program, however, was clear enough and was the expression of many years of experience at the old Synagogue on Sutter street and the hopes and dreams that were there inspired.

The dominating need was, of course, a great auditorium to seat not less than 1700 people, and to be clothed in as glorious form as the funds would permit. In the second place was to be a Temple House, hardly less important in the eyes of the Rabbi and the trustees, to include another auditorium of about half the capacity of the great Temple itself, and 25 Sunday school class rooms. The Temple House was to have also a vast recreation hall for the children and accommodation for the social gatherings of the grown-ups.

In addition to these elements was to be a third group to house those who have to do with the religious and administrative work of the congregation, the Rabbi's study, the Cantor's study, the board room of the directors, with the secretaries' office and the library. Accompanying all this, of course, were a quantity of accessories, vestries for the choir, store rooms, et cetera.

The general distribution of these elements as you now see them was adopted because no other suggested arrangement seemed to present such possibilities both from a decorative point of view and from that of convenience.

The cloistered court preceding the great mass of the body of the Temple afforded a marvelous chance to attain a powerful contrast and play of masses. It appealed also as a very desirable transition from the outside world to the seclusion of the House of God. The low flat loggias of the cloister provide the necessary space for the library and the administrative offices. The placing of the Sunday school with its auditorium enveloped by the schoolrooms comes as a natural consequence in the grouping of the major masses.

After these preliminary steps a number of puzzling questions arose—What construction material would be best? What general type of architecture would be appropriate and financially possible? What steps should be taken to ensure good acoustics? Should the floor of the Temple slope? Should there be pews or folding seats? And dozens of other limiting conditions.

After the first sketches of the masses involved were made, it became apparent that the group was to be of very imposing dimensions (the volume included in the auditorium is considerably greater than that of the Paris Opera House), and that great caution would have to be used not to exceed a reasonable sum in the cost of construction.

After careful consideration it was decided to abandon the idea of such sumptuous materials as cut granite or marble for the execution of the fabric, and to adopt steel and concrete, which insure stability and permanence without the staggering cost of solid masonry. This type of construction also brought up visions of those superb monuments in the Levant—such as Sancta Sophia in Constantinople—which have that Southern flavor which seems to touch a sympathetic chord in those that live in California. I might say at this point that, although the Temple may suggest Byzantine models, it is not a pastiche or plagiarism in any way, but is a straight forward and sincere development of the requirements of the program. I feel confident that the captious modernistic critic, although he may find faults in the result, will find little in the spirit of its design for his sincere disapproval.

These conclusions set the palette of our design, the elements of the composition began to define themselves, great walls of simple plaster, columns, arch forms, low tile roofs, the splendid dome motive, and all that goes with these to enhance their decorative values and to glorify their form. Of all architectural forms yet imagined by the mind of man, the dome is, I feel very strongly, the most superb, the most noble and most deeply inspiring. There are other forms of great and imposing beauty, Gothic spires, Roman basilicas, great temples, but the dome surpasses them all in impressive nobility and beauty. It is most appropriately used when men wish to give material form to their most exalted sentiments. The Near East has many beautiful domes—in fact, it was in Persia that the dome on pendentives was first conceived, and it was slowly developed in the lands about the Mediterranean until its culmination in Sancta Sophia, which many keen critics consider the high-water mark of antique art. The composition was established, and the work of development was the joyful work of the artist. The masses were proportioned and pulled and twisted (on paper, of course) in very much the way that a sculptor works, the parts subordinated to the whole, the details planned to contribute to the general effect and at the same time to be interesting in themselves. Unity, harmony, rhythm, appropriateness, these were the aims always present in our minds. The result is a work of a distinctly religious character. Just why this is so I shall leave to some one more skilled in psychological analysis. After the majestic form of the dome with its four great arches had been set, the forms of the tracery of the windows, the fish scale leads, the minor arches of the galler-

[Continued on page 53]

RICHLY DECORATED CEILINGS

are coming into vogue rapidly. As sumptuous Oriental rugs give elegance to an ordinary dwelling, even more will the skillful treatment of color and design on a ceiling give distinction and beauty to an otherwise severely plain room. In such a case the proper execution of the decorative work is most important. The ceiling here shown is of California redwood, 40x120 feet, and is in the display room of the Dodge Motor Car Company, San Francisco. Miller & Pflueger, Architects; A. Quandt & Sons, Painters and Decorators [Since 1885], 374 Guerrero Street, San Francisco

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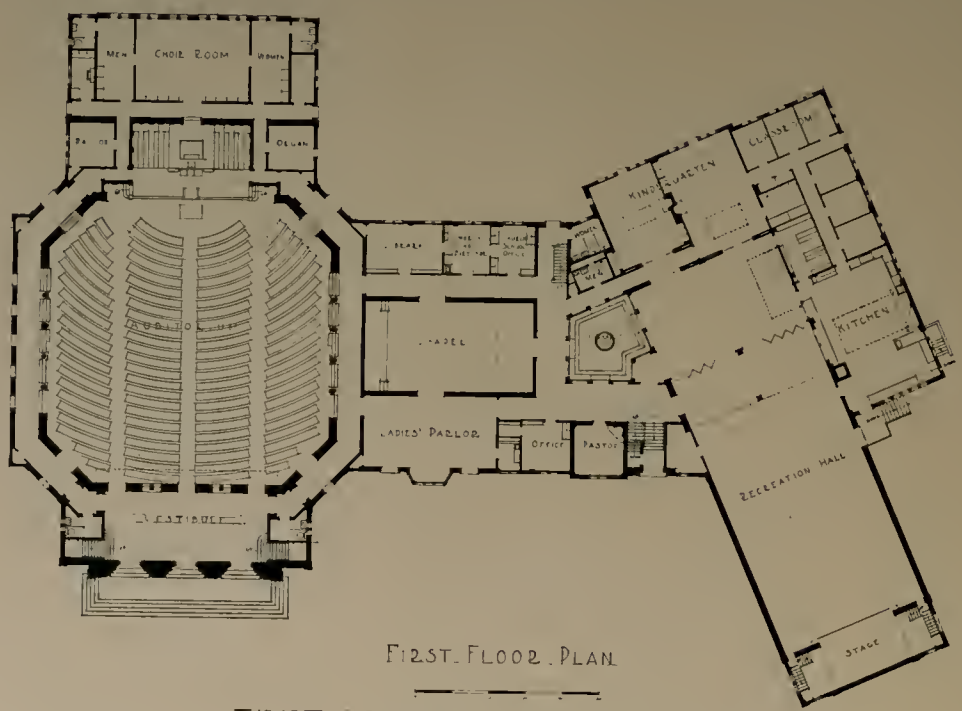
FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA. JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Walter C. Hamlin

SECOND FLOOR PLAN

FIRST CONGREGATIONAL CHURCH
OAKLAND, CALIFORNIA
JOHN GALEN HOWARD & ASSOCIATES, ARCHITECTS



FIRST FLOOR PLAN

FIRST CONGREGATIONAL CHURCH
OAKLAND, CALIFORNIA
JOHN GALEN HOWARD & ASSOCIATES ARCHITECTS

PUBLIC LIBRARY

CAMPANILE, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

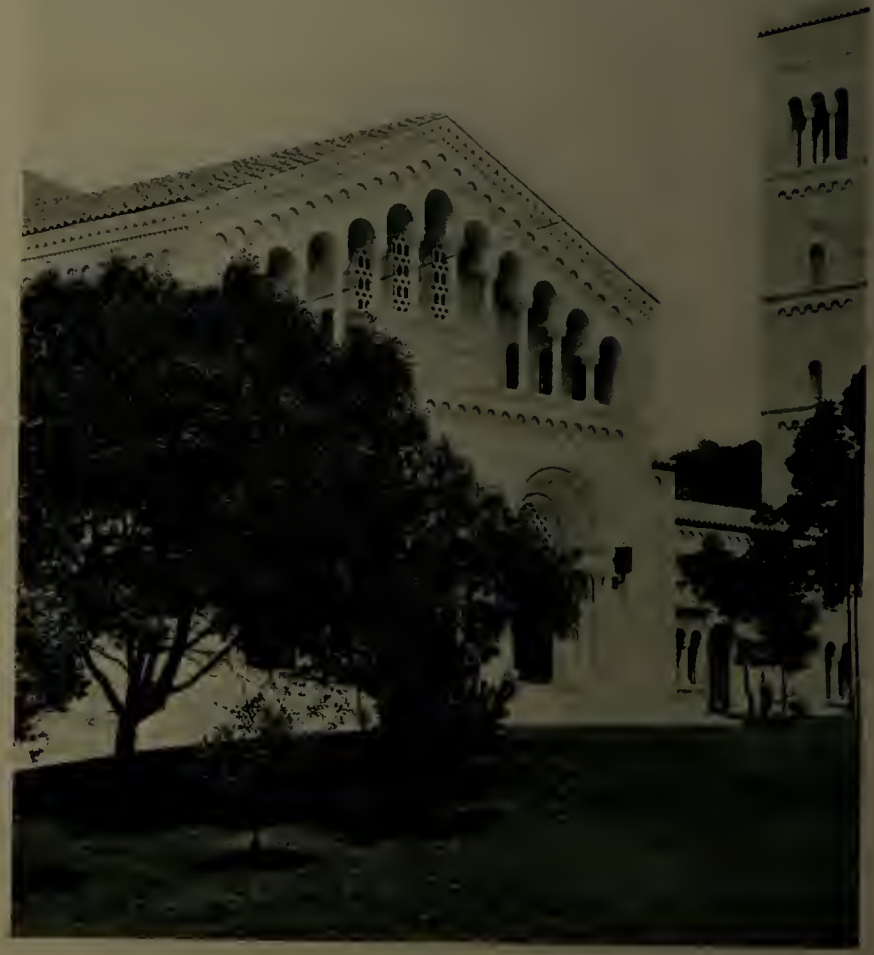
Photo by Waters & Hamaw

DETAIL OF ENTRANCE PORCH, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Waters & Hamlin

FACADE OF AUDITORIUM, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Watc[illegible] & Hamm



Photos by Waters & Hamlin CHURCH OFFICES (LEFT); AUDITORIUM AND CAMPANILE (RIGHT); FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

PANEL OVER PORCH, SCULPTURE BY ROBERT HOWARD, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
Photo by Robert Howard
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

SIDE ENTRANCE TO AUDITORIUM, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Waters & Hamlin

SIDE ENTRANCE TO CHURCH OFFICES, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Ware & Hamlin

CHOIR AND ORGAN SCREEN, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Waters & Hainlin

INTERIOR OF AUDITORIUM, FIRST CONGREGATIONAL CHURCH, OAKLAND, CALIFORNIA
JOHN GALEN HOWARD AND ASSOCIATES, ARCHITECTS

Photo by Waters & Hamlin

SONOMA COUNTY NATIONAL BANK, PETALUMA, CALIFORNIA — H. H. WINNER CO., ARCHITECTS

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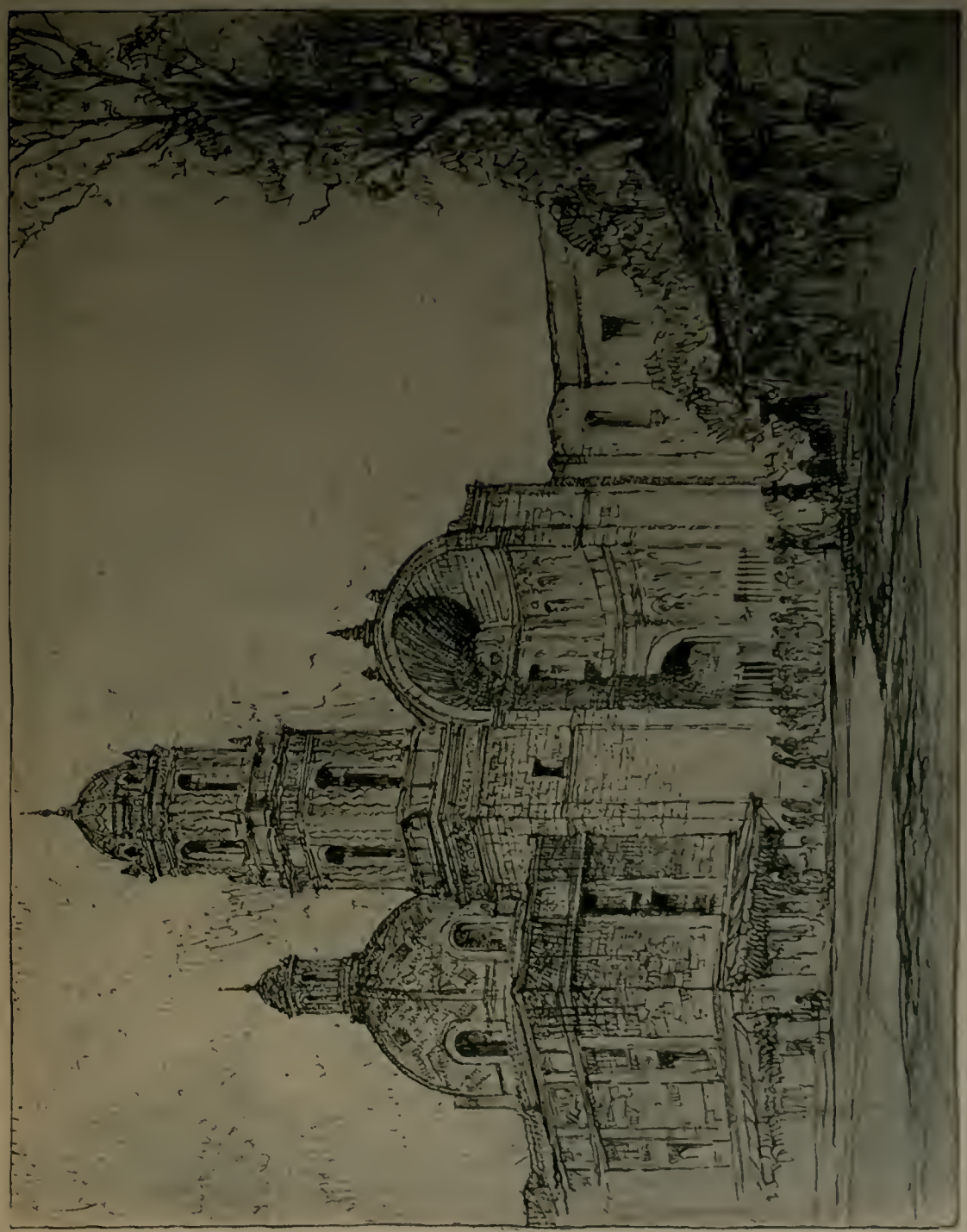

SKETCH OF SAN JUAN DE DIOS, MEXICO CITY, BY H. A. SCHARY

TEMPLE EMANU-EL

LOS ANGELES, CALIFORNIA

Russell & Alpaugh, *Architects*

MacDonald & Kahn, *General Contractors*

Tiltz Engineering & Equipment Co., *Ventilating Contractors*

THIS beautiful edifice dedicated to the Jewish faith in Los Angeles is heated by a battery of four large PAYNE GAS FURNACES, the washed warm air being delivered to all parts of the building by means of a motor-driven blower. The congregation is pleased with the heating system in every way —heating results, first cost and cost of operation.

Fifteen other churches, thirty-one theatres and several other miscellaneous large buildings similarly heated this year

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·EDITORIAL·

Church Architecture

THE sensational press—and most of it is sensational—gives the impression that society is in a very dangerous state. Headlines proclaim scandal, law breaking, crime.

Little space is devoted to the announcement of a new church building. The real estate page may, perhaps, publish a sketch, sandwiched between a store and a theater. It hardly ranks as "news."

But churches do keep on going up, and each new church building, regardless of creed or tenet means a growth, a stretching out, of those tentacles or roots upon which our whole social structure is planted. The power of a single congregation may not be noticeable—although it has been known to change the policy of a whole community; but the accumulated force exerted quietly and steadily by a number of congregations is a very powerful factor in preserving the safety and decency and fundamental respect for law which characterize any live, growing community.

Furthermore, it is a fact, that needs no longer to be argued, that the influence produced, both upon its own communicants and upon the community at large, by a beautiful church building is uplifting, inspiring. A rightly designed church possesses a "religious atmosphere," conducive to devotion; there is a subtle influence in the noble proportions, the dignity of design, to which we humans are peculiarly susceptible.

The Temple Emanu-El of San Francisco, and the First Congregational Church of Oakland, illustrated in this issue, are very notable examples of these fundamental truths. Judged by all our standards, their architecture is fine; it is distinctly religious in character; and both congregations have established what might be called a social "plant" or factory to supply to its members of all ages a means for developing the qualities of better citizenship, not so well provided, as yet, by any other kind of organization.

* * *

Architectural Scholarships

A MOVEMENT has been started to raise $40,000.00 among Alumni of the Architectural Department of the University of California, to provide for scholarships. The reputation of this school has spread far beyond the confines of the State. Its graduates have become widely scattered; and wherever they are, they have produced a strong effect upon the architecture of their environment. Most of them, doubtless, have prospered during our era of great building activity, and it will be a fine tribute to their Alma Mater to join in creating this fund. The value of the department, to the University and to the public generally, will be so much the greater.

* * *

Importance of the Building Industry

ACCORDING to the U. S. Department of Commerce, it is only recently that the production of buildings of all types, that produce a more or less fixed structure or alteration of natural topography, has been clearly recognized as a single industry.

Six billion dollars is a reasonable estimate of what the nation is spending for construction each year. In value of product the industry ranks considerably over the automobile industry—the largest manufacturing industry, and about on a par with railway operating receipts. It underlies the whole economic organization of the country. Living standards, health, education, progress as a whole are largely dependent upon it. The investment of capital for future income, corporate and individual, is to a very great extent involved in construction.

It behooves the building industry to justify these great responsibilities by its integrity and efficiency.

* * *

San Francisco Safety Week

ONE of the few worth while "Weeks" celebrated during the year, with a definite purpose behind it and accomplishing much good in promoting sober thought for the betterment of our fellow man, is Safety Week, which was held in San Francisco during the week of September 4th.

Under the auspices of the Society of Safety Engineers of California, the International Mine Rescue and First Aid Contests were held, also the fourth annual California Industrial First Aid Contests. Separate sessions were held by the Construction Section; a report on the interesting developments of these sessions will be contained in the October issue of this journal.

All of the departmental sessions were held in the Civic Auditorium, San Francisco, and accident prevention covering almost every industry was discussed.

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SERMONS IN CAST STONE

hope that the grandeur of this Temple will not be diminished by similar attempts. Against such a background, the Ciborium with its jewel-like Ark will be most truly effective.

Passing to some practical notes of the architecture of the Temple, it may be said that the acoustics, ventilation, lighting of the auditorium have been brought to a point nearing perfection—no small achievement in an undertaking of such magnitude.

In connection with the other religious edifice here shown, it is interesting to know that during its construction the congregation was the guest of an Oakland Synagogue, and held all its services there until the completion of its own building. Starting with this example of mutual good will, we find the Congregational church has several features in common with Temple Emanu-El. In construction and finish there is the same essential sincerity; in style it follows also the Romanesque school, although its inspiration is to be found in the Western rather than the Eastern branch; its sculpture is equally true to tradition and beautifully executed. Here, too, Mr. Robert Howard, in this case son of the architect, is responsible—and special comment should be made of the remarkably fine panel of the Apostles, over the main entrance, in which he has caught so perfectly the naive spirit of the early Christian era.

The church proper employs a motif to be found in the cathedrals of Pavia, Pisa and Lucca, but in such manner as to preserve the integral character of the material, and to blend the various members of the group—for it must be considered more than a single building—into a unity and harmony of treatment extremely successful. A glance at the key plan shows the problem involved. An irregular corner had to be covered with connected buildings of varying requirements; unequal contours had to be treated to provide approaches, drives and walks, parking space, and so on; certain fine trees were to be preserved. To solve all these problems and produce a resultant group which should be an architectural unit, beautiful in mass and in detail, suitable to its setting, convenient and comfortable in its operation, was no mean task.

That it has been accomplished may be readily seen from pictures and plan. The buildings "compose" well from every point of view. The main portion, containing the church auditorium, occupies the highest, the focal, point, and receives the richest architectural treatment. Its main facade is very lovely. There is this to be said about the detail: nowhere, even where it is most concentrated, is there an excess of ornament, but rather a restraint and simplicity. The unquestionable effect of charm and picturesqueness is produced by the interesting variety of contour of gables and wings and clerestory, of the profusion of arched openings (the only straight lintels to be found are over the small basement lights in the chapel wing) and, last but not least, in the happy disposition of the Campanile, which lifts its graceful shaft near the center of the ensemble, but does not conflict in any degree with the dominance of the auditorium.

Within, there has been exercised a restraint similar to that shown in designing the exterior. Plastered walls of a cool gravish-tan color are carried on simple arcades, or rather tall colonnades with arched openings. A flat coffered ceiling is divided by shallow wooden beams, which provide an agreeable note of brown. This is repeated in the organ grilles, enlivened with touches of dull gold, and in the choir stalls and pulpit platform. Acoustics and ventilation have been successfully considered here, as in the Temple Emanu-El; and throughout the church the arrangements for the various activities of the congregation have been found to be very satisfactory. Since the functions of a modern church are decidedly broad in their scope, efficiency in operation must be considered quite as much as with the modern schoolhouse; a church is no longer open but one day in the week, but is a busy place at all imaginable times.

To sum up the architectural excellence which both these buildings devoted to religion have achieved; they possess the serious, noble, dignity which evokes reverence; they are Houses of Worship; they have the Odor of Sanctity. This was the essence of the problem presented to the architects; the ultimate test; and they, who conceived and executed these works, must be filled with a profound sense of happiness—and gratitude—that their inspiration served them so well.

* * *

GAS APPLIANCE EXHIBITION

The 19th of September will mark the opening of an educational campaign on the advantages of gas appliances for heating purposes, water heating, etc., to be carried on during the balance of the year. This is under the auspices of the Gas Appliance Society of California and plans embrace a central exhibit by the various dealers and manufacturers to be conducted for the purpose of supplying information and making demonstrations; no sales will be made. The location and dates for the central exhibit will be announced later.

During the week of September 19 to 25, special exhibits and displays will be made by the various dealers and all architects are invited to visit and inspect these exhibits, also the central exhibit to be held later.

* * *

The Italian Government is planning for the erection of some 25 new buildings and extensions in Rome, according to a decree recently issued by the Premier.

* * *

The convention of the Artistic Lighting Equipment Association was recently held at Montreal, Canada.

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S. F. ARCHITECTURAL CLUB NOTES

A CLASS in Structural Engineering for architects will be organized Friday evening, September 17, 1926, for the benefit of the members of the S. F. A. C. The course will be held weekly in the Atelier of the club, and will include instructions in the theory and practice of the design of modern buildings with frames of timber, reinforced concrete and structural steel. Special attention will be given to the relation of architecture and engineering in structures.

This will qualify members for their architect certificate, providing they have the experience required by the State Board of Architects. Mr. C. Jefferson Sly was appointed instructor of the class.

Lest auld acquaintances be forgot—Fred Kramer, while here from New York, on a vacation, visited one of our Thursday luncheons. Fred was formerly "one of us," and the noonday crowd enjoyed his friendly talk on the architectural conditions and problems in the East. Since living in the city of skyscrapers, Fred said our City of Fog and Sunshine does not seem as large to him as when he left. He leaves us again shortly for New York, but assured us that San Francisco is his final destination. We shall look forward to having him again permanently in our midst.

* * *

SH'MA YISROEL.*

"Sh'ma Yisroel, Adonoi Elohenu, Adonoi Echod." "Hear ye, Israel, the Lord is our God. The Lord our God is One." The declaration of the faith of Judah; the words which every Jew repeats on his deathbed.

How many thousand times I had sung them in the old Temple Emanu-El before the earthquake and fire. How they rang in my ears again as I looked at the interior of that post-cubistic yet immeasurably ancient piece of Byzantine architecture, the new Temple Emanu-El. How like the powerful, round head of a red bull it looks from a distance. How well the simile is carried out in the blunt strength and massiveness of the whole structure. A mighty fortress is this Temple of our God. A very exemplification of the fighting Jew in every age from the dawn of the world. The walls look immensely thick. In their deeps are sunk a myriad of the high, narrow arches of ancient castles and fortresses. Four-square is everything built; the symbol of strength and resistance, always crowned with the tall arch of aspiration. Everywhere one sees the warrior. In the screen of the organ, back of the altar, is the chain-mail design of the warriors of Oriental battlegrounds. In details of ornamentation all about there is the overlapping fish-scale of ancient armor. The lamps, great and small, resemble the steel caps of the first Asiatic fighting men, pointed, strong, and savage. The very altar is high and pointed like the helmet of a Saracen. Savage the whole interior is; stark and savage and barbarous as the temples of Nebuchadnezzar himself, back in Babylonia, five hundred years before Christ. A wonderful altar that is. Slim and straight on four powerful pillars of malachite, soaring above the Ark of the Covenant, wonderful itself in an amazing enamel of bule and golden Byzantine scrolls, and holding the Torah, or sacred scroll of Jewry, under its perpetual light of crimson.

Go out to First avenue and Lake street, some Saturday morning at ten o'clock and listen to all of it, and to all of an incredibly strange and beautiful service in the new Temple Emanu-El. You will be welcome—the service is open to Jew or Gentile. Sit and look at the most marvelous example of interior architecture in San Francisco, and the most daring and simple: all the Oriental mysticism of the Jew is there; all the savage ancientry of the days of Moses and the tablets.

*From an article by Homer Henley in "The Argonaut."

IN THE PROFESSION

John B. McCool, architect, announces opening of office at 49 Geary street, San Francisco

* * *

The next meeting of the San Francisco Chapter, A. I. A., will be held Tuesday, September 21

* * *

J. A. Bauer, architect, is now located at 251 Kearny street, San Francisco.

* * *

Frank V. Mayo, architect, office now at 2[illegible] Yosemite Building, Stockton, Cal.

* * *

Wm. F. Gunnison, architect, announces the removal of his offices to Shreve Building, San Francisco

* * *

Elmer Grey, architect, has moved to 1512 South El Molino street, Pasadena.

* * *

Offices have been opened by R. A. Johnson, architect, in the Pacific Building, Portland, Ore

* * *

Willis Polk & Co., architects, San Francisco, are preparing plans for a Spanish type residence to be erected in Piedmont and to cost approximately $40,000.

* * *

Carl Werner, architect, San Francisco, is preparing plans for a new Masonic Temple to be erected in Burlingame and to cost in the neighborhood of $135,000.

* * *

Architects Bakewell & Brown are preparing plans for a hospital building for the St. Joseph Hospital, to cost in the neighborhood of $750,000 and to be erected on Buena Vista avenue, San Francisco.

* * *

Application for admittance as a chapter of the American Institute of Architects has been made by the Architects' Society of Honolulu. Hart Wood is president of the society, C. W. Dickey, vice-president, and W. C. Furer, secretary and treasurer.

* * *

Plans for a thirty-story Class A hotel apartment building, to be erected at Clay and Gough streets, San Francisco, are being prepared in the office of Weeks & Day, architects. The new hotel is to be known as the Ritz-Carlton and will contain about 750 rooms. The cost will probably run into $5,000,000.

* * *

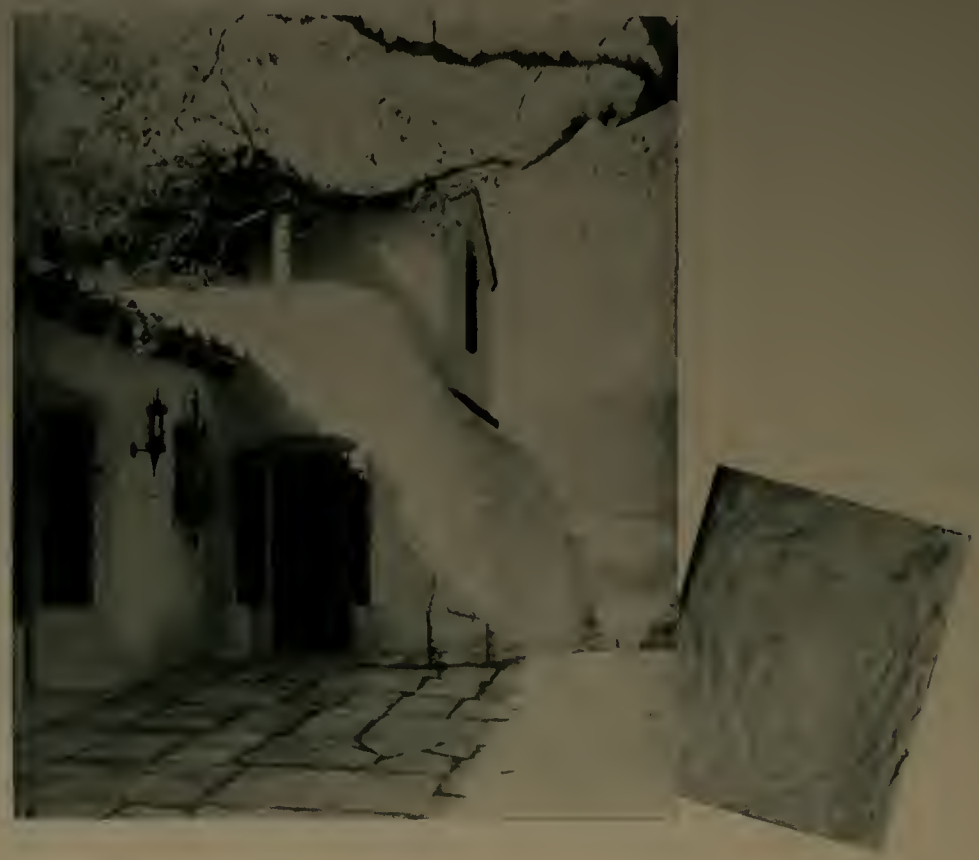
BUILDERS' PALACE EXHIBIT OPENS

Oakland has a new building material exhibit, which has just opened at Hobart and Webster streets under the management of W. F. Breuer. The exhibit occupies the entire second floor of the new building, the first floor being divided into stores and offices for building material dealers, about 7500 square feet is devoted to exhibition space.

A few of the leading exhibitors are: The Strable Hardwood Co., presenting an extraordinary display of hardwoods; The National Mill and Lumber Co., with its various wood products; The Crane Co. presents sanitary and heating equipment, individual steam heating units in the home by Pacific Gasteam Co., Old Mission Stucco Company, interior and exterior textures; Peerless Built-In Fixture Co.'s built-in features, Hoyt Heaters, Gladding McBean Co., and others. A model bungalow completely equipped is also an interesting feature.

Architects are particularly urged to visit and inspect the exhibits and Mr. Breuer guarantees they will leave feeling that their time has been well spent.

C O L O R E V E R L A S T I N G



A view of the Ojai Country Club, designed by Wallace Neff of Pasadena, who was awarded the A. I. A. Certificate of Honor for its excellence. This is the same illustration that recently appeared in The Saturday Evening Post.

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14

PERSONAL GLIMPSES

[Sketches from life in this issue by Ramm]

ERNEST COXHEAD

FEW Californians interested in architectural education and ideals are unfamiliar with the name of Ernest Coxhead. Born in England, trained in the Architectural Institute, the Royal Academy of Fine Arts, various London offices (where he specialized in ecclesiastical work) and by European study, he has been in California nearly thirty years. He participated in the Phoebe Hearst Competition for the University of California, and later in preliminary planning for the P. P. I. E.

His first executed work here was the original Y. M. C. A. building in Los Angeles. Many churches, schools and office buildings have been designed by Mr. Coxhead, but he is best known for his residence work, all of which is scholarly, and much that is outstanding in architectural merit and refined charm. Of recent houses those built in Berkeley for Mr. Calkins (governor of the Federal Reserve Bank), Mr. Fulton, and Mr. Bishop are worth special mention. Some years ago he was made a Fellow of the A. I. A., and is an Institute Silver Medalist.

After the Armistice in 1918 Mr. Coxhead had charge of the A. E. F. School of Architecture in France, directing field work among old buildings and ruins. He secured Mr. John Galen Howard for a series of lectures in this course. At present Mr. Coxhead is a member of the Board of Architects for the S. F. War Memorial.

He belongs to the Sketch and the Commonwealth Clubs; and his hobby is certainly architecture, the Art, and not the Business. He is perhaps the Prize Juror of the Profession; painstakingly thorough, rigidly honest, excellent judge of technique, quick to recognize talent, originality, organic merit.

DAVID JULIUS WITMER

MR. WITMER is a Native Son—born in Los Angeles so recently as 1888—but he deserted us for Boston during a period of time sufficient to permit him to go through Harvard University, the Harvard School of Architecture, and five years' office experience in Boston, four years with C. H. Blackall; later, for himself. In 1916 he returned to Los Angeles, where he has built up a reputable practice in partnership with Loyall F. Watson. While the firm has a number of schools to its credit, due to the overwhelming demand of Los Angeles for fine homes, their work has been largely of residential character. In 1922, 1923 and 1924 the firm received honor awards from Southern California Chapter, A.I.A.

It is through his service to the Institute that Mr. Witmer is especially known outside his own city. Since 1922 he has acted in the various capacities of secretary, director, president. How he escaped being vice-president is a miracle. But he has plenty of time before him yet, and the Southern California Chapter will assuredly not let him retire permanently after his present term of office expires.

With his characteristic affable modesty, Mr. Witmer fails to state his hobby—or other personal statistics. But we suspect he plays golf—and we are sure his record of devotion to the profession indicates a deep interest in upholding the standard of good architecture.

A·F·B·A
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You will find many splendid examples of this modern use in "Architectural Detail in Brickwork," a portfolio of halftone plates showing various treatments of the brick wall surface. It is ready for filing and will be sent postpaid to any architect making request on his office stationery.

Of interest to the architect may also be, "English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations. Sent postpaid for two dollars.

"Brickwork in Italy," 298 pages, an attractive and useful volume, especially for the architect, profusely illustrated with 69 line drawings, 300 halftones, and 20 colored plates with a map of modern and XII century Italy. Bound in linen, six dollars; half morocco, seven dollars. Every member of the association will be glad to aid the architect in helping to solve his brick problems.

AMERICAN FACE BRICK ASSOCIATION

1767 Peoples Life Building, Chicago, Illinois

THE NEW TEMPLE EMANU-EL

[Continued from page 15]

court. This court or patio, suggestive of a similar court in the new mosque dedicated in Paris, is in the Byzantine Roman style, it is surrounded by arcades and porches with vaulted ceilings, these furnish the necessary shelter and form a frame around the court. In the court, the worshiper meets the entrance to the Temple House at his left, and the entrance to the Temple in front. The court serves as a gathering place before and after services, its cloistered walls inspire a mood of seclusion and prepare the worshiper for meditation and praise. On the Feast of Tabernacles a symbolic booth will be erected there, and through the court children pass in procession, carrying palms and fruit offerings, prior to entering the Temple singing "Hosannas." At Pentecost, the Temple portals are opened wide, and the confirmation procession enters, bearing beautiful flowers and blossoms.

A russet-red tile covers the floor of the court. In the center is a fountain, consisting of a thick straight column with a bowl ornamented by several lions' heads through which streams of water pour. The basin of the fountain is decorated with a blue, green and white tile of rare and striking shades. The court is adorned with carefully chosen trees, including the yew, cypress, almond, olive, rubber and various types of potted plants and flowers.

The worshiper passes through a porch of Travertine marble, decorated with a rich carpet of mosaic, the design of which includes two small circles with conventionalized olive-leaf pattern, and one large circle with the symbols of the Twelve Tribes of ancient Israel and Judah, following the suggestions given in the Illustrated Bible of the Jewish artist, Lilien. A lion-head motif is used on the capitals of the court colonnades and other designs on the exterior of the Temple, in a mood reminiscent of primitive pre-Hebraic or Canaanitish models. Above the central portal, which consists of three doorways in a majestic arched niche, are two larger lion heads—the lions are biting their paws—supporting two columns and an arch which form a niche for an Outer Everlasting Light, one of the prominent ritualistic symbols of Jewish tradition. These sculptured designs are the work of Mr. Edgar Walter and Mr. Robert Howard. Mr. Ernest Weihe cooperated in the preparation of plans and designs for the Temple and Temple House. The golden glow from this Outer Everlasting Light casts a mellow and mysterious gleam throughout the court, and on moonlit nights is fused with the white light from the heavens. Above the arch rest the Two Tablets of the Law, on which are inscribed in Hebrew characters the first word of each of the Ten Commandments. Behind are several arches with latticework, in which is the amber-colored glass used in the windows of the Temple. In addition to the lion heads in the cornice, floral motifs are used for the capitals of the columns supporting the main portal, and a whorl design is used on the wall at the side of the portal. On the colonnades above the capitals a scale design is used throughout. At each side of the great arched vault of the portal is a turret suggestive of a minaret, or the spires at the Panama-Pacific Exposition of 1915. The bronze gates with simple circular designs, the bronze lamps with their six-pointed star and fixtures of special design, are additional features of beauty in the court.

THE TEMPLE DOME

The foremost feature of the Temple group is the great dome, rising 150 feet above the street level, and covering the main auditorium of the synagogue. The attention of the beholder is attracted to it as the chief point of interest by the play of the masses of masonry and color. The surrounding group of buildings has a tendency to support the greater mass of the Temple and the dome. The four great arches with flanking buttresses, the cornice pierced with separate roofs, and finally the series of arches crowned by the color of the various roofs at different levels leading up to the dome itself with its variegated red or russet shade. Thus a beautiful tapestry effect is achieved and the scheme of the exterior attains the dramatic quality of a climax. The Temple House, the Administrative Building, and the Temple combine into one noble pile, a single unit, each part of which contributes to the dominating symbol of worship, the dome.

If a worshiper stands in front of the bronze gates of the Lake-street entrance, and gazes upward, he sees the russet dome clearly chiseled against the pure blue of the California sky, seeming to float on the soft cream-colored walls below. At times a gull wings its way close to the dome, lending an additional touch of beauty. The effect is of surpassing quality. Visitors from the Orient say that they are reminded of famous buildings in Damascus now, alas! wrecked by the cruel bombardment. Seen from Presidio terrace with its lovely foliage and palm trees, or from the summit of Arguello boulevard at the entrance to the Presidio, the Temple assumes even greater grandeur. The dome can be noticed at any elevation in the city, glistening in the sun, and can be seen from San Francisco Bay, as the ferry passes Alcatraz island, nestling like the setting sun in a bend of the hills. In the Temple interior there are steps leading to the dome, which has a circular floor above the ceiling of the Temple auditorium, and through the windows of which one can obtain a view of the surrounding country for many miles.

THE GREAT VESTIBULE

On entering through the main portal the worshiper finds himself in the great Narthex or vestibule, the ceiling of which is in a strong cerulean blue, with an octagonal design traced in yellow gold, in the heart of which is a bright yellow spot with a red center. At each end of the vestibule are two columns in Verde antique marble, used also in the columns of the Temple auditorium. Four lamps on Travertine bases stand next to the wall, two in front of the latticework which conceals the heating and ventilating system. The bronze outline of the design for the amber-colored windows and doors adds to the beauty of the effect. A large arch with two smaller arches at each side stands at opposite ends of the vestibule, over which four Hebrew words are inscribed in six-pointed stars: "Love," "Justice," "Truth" and "Peace."

Five doors lead from the vestibule into the Temple, these doors are covered with blue leather in a checkerboard arrangement. Over the center door leading into the main aisle of the Temple are two lines in Hebrew script which in translation are: "Enter His Gates with Thanksgiving and into His Courts with Praise," and "This Is the Gate of the Lord; Let the Righteous Enter In."

THE INTERIOR OF THE TEMPLE

The interior of the Temple has the same climactic treatment as the exterior. The great auditorium holds over 1730 seats, placed on a sloping floor, thus enabling worshipers to see from all points. Chairs can be placed against the walls when needed, bringing the capacity to nearly 2000. Each worshiper has an individual seat which folds back like a theater seat, but the pew back is used, giving effect, from the rear, of the customary ecclesiastical pew, a design of the opened scroll of the Law is carved on the pew end at an interval of every four rows. The floor is of cork, in a checkerboard pattern of light and dark brown. Balconies run on two sides and the rear of the Temple auditorium, supported by arcades of columns of Verde antique marble. The capitals of these columns are patterned after Byzantine models, no two of which are alike, and without parallelism of design on opposite sides of the auditorium. The top of the capitals employs the motif

"Group" houses in Mariemont, near Cincinnati, Ohio; Carl A. Ziegler, Philadelphia, Architect. Kohler Plumbing Fixtures, extensively used throughout Mariemont, supplied by Walworth Co. and Mutual Mfg. & Supply Co., Cincinnati, Jobbers; installed by Ruhlman Plumbing Co., Mariemont

MANY of America's leading architects have collaborated in the designing of houses for Mariemont, the new town near Cincinnati, Ohio. The well-known firm of John Nolen, Philip W. Foster, Associate, Cambridge, Mass., has developed the "town plan" for this garden suburb. And the fine fruition of this notable project is attracting growing notice from architects, builders, and all interested in town or community development.

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of scales. The balconies are in a powerful latticework effect. The four great and the two smaller chandeliers are of particular beauty of pattern, embodying the six pointed star design. The great vault of the dome springs ninety feet from the floor. The ceiling and walls of the four huge arches are all in a light buff color, sprayed on by hand in order to give the effect of old plaster. "Sabinite" plaster is used to aid the acoustics.

The central niche of the auditorium has six massive columns of Verde antique; between the three arches is a grille work, behind which is the organ. Light enters the auditorium through two great windows at the side, made of special antique glass of tempered color; the enclosing arch of the windows embraces several smaller arches which in turn bear a tracery of simple design in a dark color. In front of the central niche is a platform on which rests the preaching-reading desk, and the steps and canopy for the Ark with the Scrolls of the Law.

THE PULPITS AND THE ARK

The preaching-reading desk is carved with a fluted pattern from one solid block of marble. The pyramid-shaped canopy is supported by four Verde antique marble columns, and from its center is suspended the Everlasting Light, a lamp of simple design with straight lines. On each side of the altar is a marble base, on which stands a Menorah or seven-branched candlestick, patterned after a design on the Arch of Titus in Rome. Behind these, two rows of steps lead up to the scroll-desk, in front of the Ark of the Law, situated on a massive base of marble. The Rabbi and the Cantor, accompanied by two laymen who are officers of the congregation, ascend these steps at a point in the Sabbath morning service, while the choir renders appropriate music. The Rabbi takes from the Ark the Scroll of the Law, and, after reciting the Ten Commandments, descends with the Cantor and laymen to the lower reading desk. After reading from the Law the Scroll is returned to the Ark with fitting ceremonies.

The Ark now being used in the Temple is only temporary, the permanent Ark being now in process of creation by Messrs. Ingerson and Dennison in London. It will be of cloissoné enamel, in the shape of a jewel box, expressive of the precious nature of its contents, the Scrolls of the Law. It will be the crux of the interior decorative scheme, the one resplendent jewel of striking color and design. The bronze metal work of the Ark will be recalled by the bronze in the Menorahs, the great candelabra suspended from the dome, the choir rail and the Everlasting Light. The Ark will be reminiscent in design of the Ark of the Law which the ancient Israelites carried in the Wilderness and into battle against the Philistines. It will employ the same insignia of the Twelve Tribes used in the mosaic on the porch in front of the main portal, but immeasurably beautified. The scale motif will be followed for the roof of the Ark.

THE ORGAN

Behind the Ark is concealed the console of the organ. The choir rail is at the rear of the altar, and behind is the choir loft with accommodations for a large chorus. The great niche, penetrated by arches in which the auditorium terminates, represents as well the organ space. The organ itself is a notable instrument, manufactured by the Skinner Organ Company. The "Diapason," an official monthly magazine of the National Association of Organists, has written:

"The architects of the new Temple have prepared a 100 per cent organ space, which, in its relation to the auditorium, organist, Cantor and choir, is in some respects unique. It is on a slight arc, of great width and height, with entire expanse of tone directed toward the organist and center of the auditorium. The screen has no show pipes, but is a beautifully designed grille."

Everything that contributes to make the exterior impressively beautiful. In its height and grandeur it is one of the finest ecclesiastical auditoriums. There is a regal and potent barbaric splendor in the effect which is achieved with an almost too great simplicity of decoration. Whether fresco work or medallions on the mighty arches would improve the character of the auditorium is as yet an open question. The chief impression of the beholder is of vast and almost primitive power. Thus the heroic mood of the ancient Hebrew warrior is fused with the mysticism and rationalism of the modern Jewish worshiper.

THE TEMPLE HOUSE

The Temple House is a four story building with a fifth story set back from the street. It serves as the religious schoolhouse and as a cultural, recreational and religious center for the children, young people and adults of the Temple, and their friends. We believe that religion should be more than a Sunday or Sabbath morning concern, it should be a seven-day-week interest in the life of the Temple family. We wish also to secure the maximum utility from our equipment.

SCHOOL CLASS ROOMS, CLUB ROOMS

Thirty class rooms will house the religious school, including a kindergarten room, and special rooms for the high school and graduate departments. These rooms are equipped with the best modern school facilities. By means of sliding doors, rooms on the two mezzanine and the fifth floors can be thrown into auxiliary assembly rooms. During the week several of these class rooms will be used for a variety of purposes: as committee rooms for the Men's Club, the Women's Guild, the Board of Directors, and associated Temple organizations, as lecture rooms when required; as reception and club rooms for junior clubs, such as the "Temple City," the student or-

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ganization of the school, High School Association, Alumni, Senior League, and other young people's units. These club-class rooms will have appropriate equipment including fireplaces and furniture. There will be sewing rooms on the top floor for the Women's Guild and other groups. There will be smoking rooms for the Men's Club. On the top floor there will be an auxiliary kitchen so that collations may be served sewing groups, and, if necessary, smaller banquets be held. The main kitchen is on the first floor adjacent to the recreation hall. There are two elevators in the Temple House, one for passengers only, and the other for passengers and freight.

THE MAIN AUDITORIUM AND LITTLE THEATER

The main auditorium of the Temple House has nearly 900 seats, of which 160 are in the balcony. It has a sloping floor with fixed seats, and will be used as the assembly hall for the Religious School, for lectures, entertainments and forums; for moving picture and stereopticon exhibitions; for meetings of the Men's Club and Women's Guild; and as a reception hall for large gatherings. It will have a complete stage equipment for festival plays, and for the dramatic activities of the "Temple Players," who will establish a "Little Theater" in the Temple House.

THE RECREATION HALL

On the first floor below the main auditorium is the recreation hall, a large room with a high ceiling, which will be used as dance hall, auxiliary assembly hall, banquet hall for the Passover Seders and other festivals, and gymnasium for the use of junior and senior Temple teams in basketball, indoor baseball and other team games. It will be used also as a hall for Boy Scout troops. Shower and locker rooms for boys and girls are located on the first floor adjacent to the recreation hall.

THE TEMPLE LIBRARY

The school and Temple library, including the Jacob Voorsanger Memorial Library, will be finely housed with ample stack room. On the second floor of the Library Building (to the left of the monumental arch on Lake street) will be the Martin A. Meyer Memorial Room with facilities for a teachers' reference room, a reading room with periodicals open during the week, and other features.

ADMINISTRATIVE PROVISIONS

The administrative department contains on the first floor the administrative offices of the congregation, and on the second floor the study of the Rabbi, and the office of the Rabbi's secretary. On the mezzanine floor of the main auditorium of the Temple House will be the offices of the registrar of the Religious School, of the director of Temple House activities, and other members of the Temple House executive staff. In the Temple proper there are various retiring rooms, robing rooms for the choir, Cantor and Rabbi; the Cantor's study (facing Presidio terrace) and other rooms useful for auxiliary purposes.

Thus the Temple House represents the cultural, religious and recreational center of the Temple Emanu-El household. In a definite sense it will be a community university. The Jewish group does not desire a parochial school system for itself, and it asks nothing whatsoever of the public school system except fidelity to the American principle of a general common education. It seeks, however, after public school hours and at week ends, to develop the religious and ethical life of its children and young people through the medium of the comprehensive activities of such institutions as the Temple House. While the Temple proper is an edifice of beauty, useful for worship and prayer, the Temple House of Congregation Emanu-El will be a home of service, of character-development and of wholesome and worthwhile activity every day in the year.

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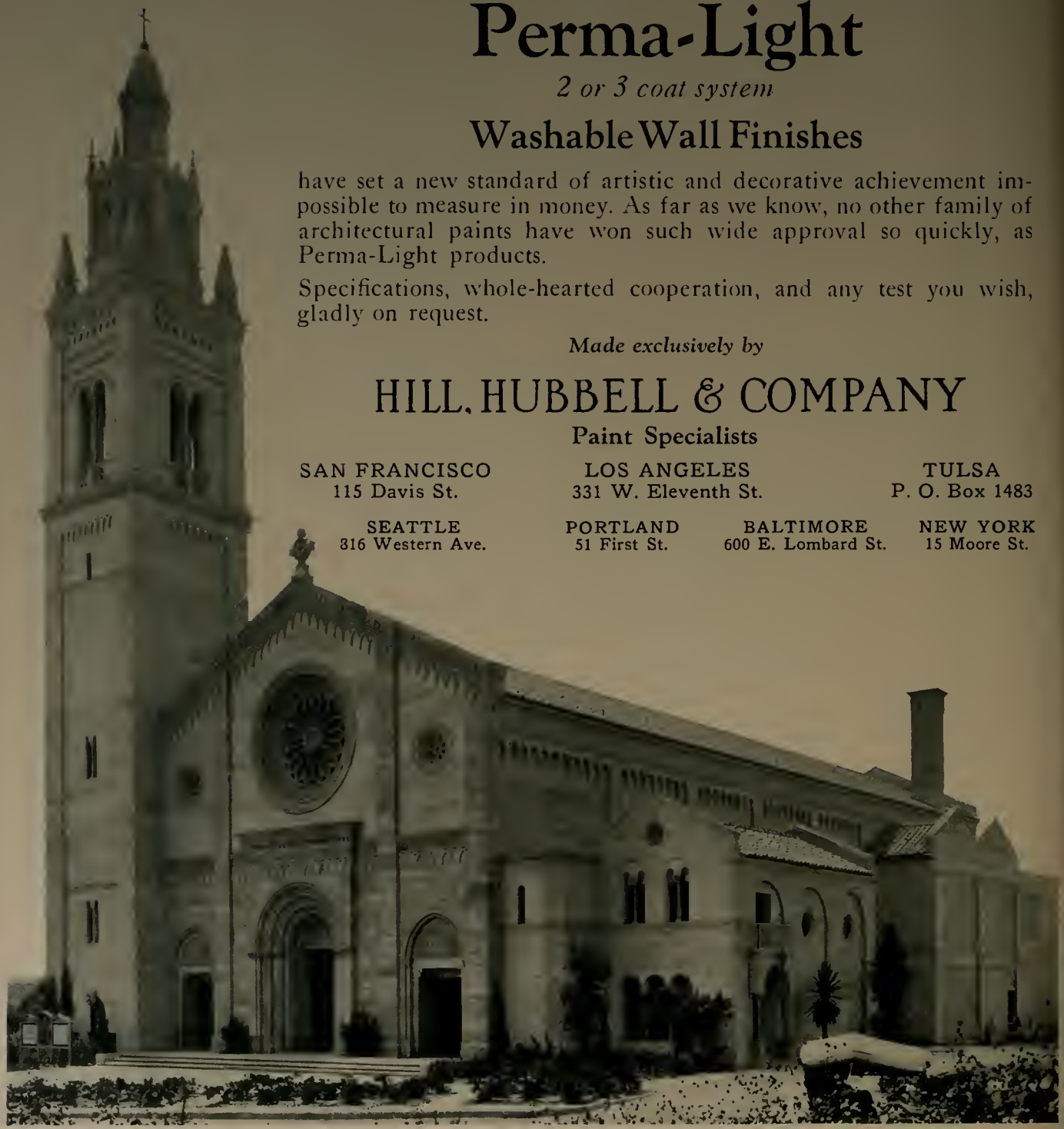

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BUILDING A TEMPLE

[Concluded from page 11]

ies, the form of the organ apse, all this variety of curves, like the recurring theme of a symphony, followed as a corollary of the greater forms and become recalls that give color and value to them.

The arrangement of the Theba was the result of experience at the old Temple, and led to the placing of the Ark in its present focal point. It only remained to beautify and give value to this holy spot which is the supreme objective of the ensemble. The Ark, which will be of gilt bronze and cloisonné enamel, suggested itself as being the most precious possible form. The canopy was designed to frame and shelter the Ark. The austerity of the surrounding walls and vaults, depending on their form and proportion alone to give them beauty, serves as a contrasting foil to the splendors of the Ark itself. The same care was taken with the accessories, such as the Menorah and the electric chandeliers, which were planned to contribute to the general scheme.

The great surfaces of the dome and vaults presented a puzzling problem, one which perhaps may be restudied later on. For the present it was thought worth while to use the simplest possible treatment and depend on the pure form and the neutral color of the stained plaster to gain an adequate effect.

The design of the cloistered court, the fountain and the grandiose portal was made in the same spirit of a general harmony. The possibilities of the play of light and shade in the niche-like portal framing the main entrance were eagerly studied, as there was here, evidently, a rare chance to make a truly powerful architectural effect. The court, aside from its purely utilitarian merits, is an element which evokes recollections and has a romantic as well as traditional significance. Solomon's Temple was preceded, so we are told, by a series of courts in one of which was a fountain serving in the ritual. The decoration of the column capitals was the result of the close study of an endless number of antique, Byzantine and Romanesque models and they were designed to give what the artist calls the proper color and value to the various parts which they adorn. Another part which has a strikingly decorative quality is the vestibule, or, as it is traditionally called, the Narthex. This low, vaulted gallery with its fresh blue color makes a sharp contrast—a frequent device of the designer— both with the sky-covered court without and with the old ivory tones of the lofty Temple within.

After the main lines of the composition were crystallized, it was necessary to take heed of the realization of all these ideas, and elaborate drawings and computations had to be made for the steel and concrete, and careful and scientific studies made of the mechanical equipment.

If, when the Temple House has been completed and furnished, the spirit of harmony and unity is found to be present throughout the fabric and down to its minute details, and if, moreover, the noble forms of this lofty dome and the beauty of the cloistered court inspire those that enter here with emotions of peace and religious fervor, and lead them to lofty thoughts, then we shall feel that our goal has been honorably achieved.

* * *

EXHIBIT AWARDS ANNOUNCED

Prizes for the best exhibits in the Building Material Section of the Industrial and Trade Exposition, held August 16 to 22 in Los Angeles, were awarded to: Washington Iron Works, first; A. J. Bayer, ornamental iron work, second; Malibu Potteries, tile, third. All three of these were particularly well arranged and instructive exhibits.

The Exposition closed August 22 and was pronounced a complete success by the thousands of visitors and by the various exhibitors.

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PLASTITE

BUILDING SURVEY

Permits issued during the month of July, according to figures compiled by S. W. Strauss & Co., totaled $46,818,752 in 93 cities in the Pacific Coast States. This is a 12 per cent increase over figures for July a year ago

Los Angeles reports the highest monthly figure for the year, $14,126,776, which is 25 per cent above that of last July.

Portland shows healthy building activity, with permits totaling $3,257,405 for the month. San Diego's building record was the biggest total for any July in the history of the city. Seattle shows a slight loss over the previous July.

San Francisco permits totaled $3,556,069, the lowest monthly total except that of May this year and under the July figures for both 1925 and 1924. Oakland reports the lowest July figures since 1922, $2,362,726.

Reports of building permits issued nationally show a decline from July, 1925. The total volume of building for 475 cities was $359,625,668 for July, 1926, compared to $404,889,084 in July, 1925.

In general, the building material market showed little change during July as compared with the preceding month. Structural steel, common brick and Portland cement remained steady for the country as a whole, while lumber continued weak; but several declines were introduced in the starting materials. Such changes as occurred were mostly downward and as a result the standard national indexes of building material prices will probably show a further slight decline for the month.

* * *

Several new school buildings are being erected in Canada, including a $200,000 high school in Ontario.

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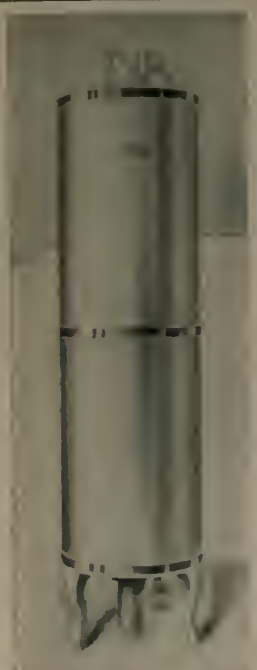

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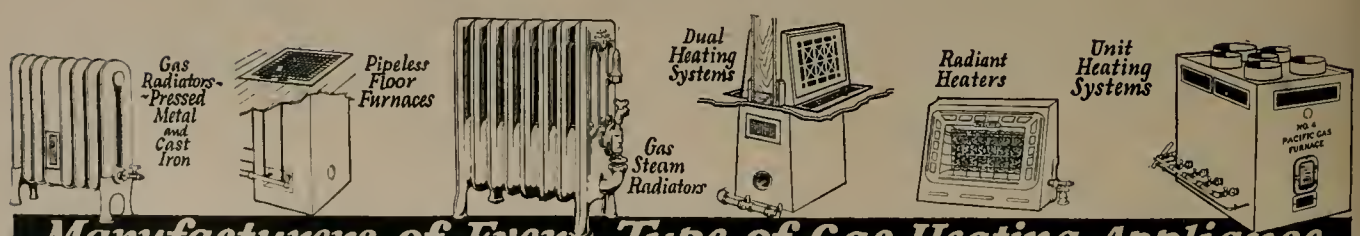

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FIRE RETARDENT WALLS EXPLAINED

New Book for Builders Points Out Advantages of a Solid, Incombustible Backing for Plaster or Stucco

When is a wall fire retardent? is an important question raised in a new booklet for home builders recently published by The Buttonlath Manufacturing Co., of Los Angeles.

The authors contend that a wall is fire retardent only when the plaster or stucco is backed up by a solid, incombustible base which will resist the passage of the flames even should the plaster or stucco fall, under the action of intense heat, or the force of the fireman's hose.

Generally speaking, the booklet points out, there are two types of lath: open lath and solid lath. Open lath, it is contended, may be incombustible, or fire resistant, but because it would permit the passage of flame, should the plaster or stucco fall, it is not fire retardent in a strict sense. Solid lath, which also is incombustible, is claimed to be truly fire-retardent.

The book presents an interesting series of tests, purporting to show the various desirable properties of a rocklike core of gypsum plaster composition, encased in two heavy sheets of building paper. Among these advantages are said to be fire resistance, moisture-proofing, sound-deadening, insulation against heat and cold and the bracing strength of sheathing.

The Buttonlath Manufacturing Co. is mailing this booklet without cost to prospective builders, and, regardless of one's personal preferences as to the various types of lath discussed, the book is said to offer much information of general interest on the subject of better walls.

* * *

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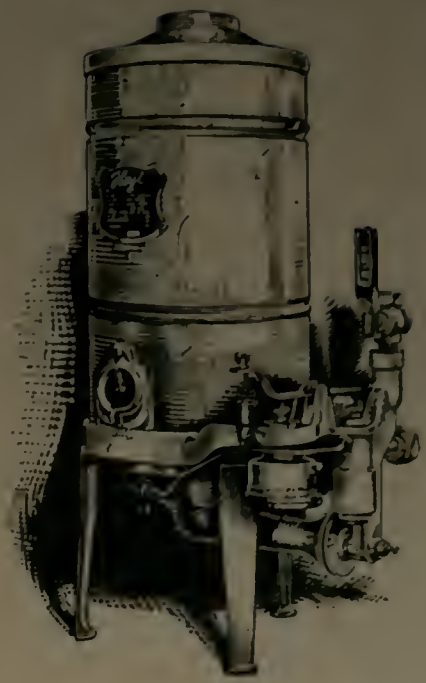

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See 20th Edition, Sweet's Architectural Catalog, page 1860.

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would well justify higher costs for this type of construction. But the contrary is the case. Old Mission PLASTIK WATERTITE yields a decided saving in labor, time and material.

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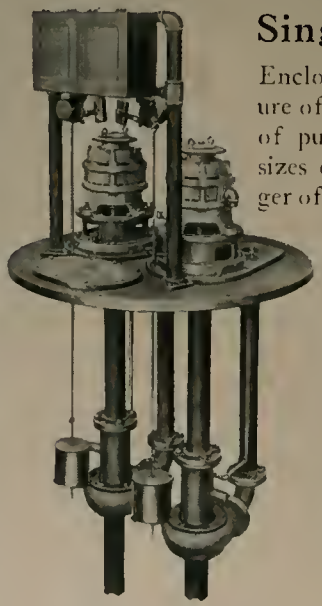
WET PIT SUMP or SEWAGE EJECTOR



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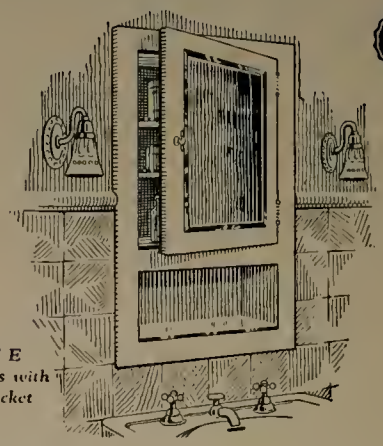

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SAVING LIVES AND REDUCING BUILDING COSTS

[BY J. J. ROSEDALE]
Consulting Safety Engineer, San Francisco

Serious consideration of the following article, second of a series on accident prevention, is recommended to all concerned in the Building Industry, not alone contractors, but, equally, architects, financial interests, insurance companies and such organizations as Chambers of Commerce and Industrial Associations.

THE construction industry is probably the second largest industry in the United States, and yet this industry has given comparatively little thought to the matter of accident prevention. It is difficult to understand this, especially as there is so much to be gained thereby.

In discussing this matter with contractors they bring up various arguments against it, such as the fact that changes take place from day to day so that the worker finds himself in a different environment; that construction work is of a more or less temporary nature; that the labor turnover is so heavy that it is impossible to carry on safe practices, etc. These obstacles, however, can all be overcome if the contractors will inaugurate a safety department which will inculcate the safety idea into the minds of the workers in any environment in which they find themselves, and provide safe working conditions on every job.

When the accident-prevention movement first came into being, the same objections were raised by other industries, but we find now, after fifteen years of carrying on accident-prevention work in manufacturing plants, railroads and in the steel and iron industry, that accident prevention has brought about a reduction in accidents as well as having paid good dividends to these industries.

The United States Steel Corporation in ten years expended over $9,000,000 for accident prevention and this netted them a return of $14,000,000, while saving 250,000 employees from injuries and 40,000 from fatal injury. This is a splendid record in that the iron and steel industry was classed at one time as the most hazardous industry.

The construction industry is now the most hazardous of industries and it was pointed out in the report of Secretary Hoover's Committee on Waste in Industry that the cost of accidents on construction work in the United States annually is $120,000,000, and, according to the last report of the Industrial Accident Commission, California contributes $3,000,000 worth of accidents to this amount, which is 10 to 15 per cent of all industrial accidents in the State.

A sidewalk canopy which violates every rule of safety.

Unguarded elevator shafts cause many fatal accidents.

It has only been within the past four years that some of the leading contractors in the United States have carried on organized safety work which has resulted in a money saving to them as well as eliminating the old idea, "a death to a floor," which was the common experience on tall buildings in the course of construction.

One large contractor, working 581,614 man-hours in 12 months lost 6 hours per 1000 man-hours worked, while another contractor, working 529,000 man-hours in 12 months, lost four hours per 1000 man-hours worked. This latter contractor worked three months, a total of 155,945 man-hours, without a single lost-time accident. One large contractor in the East who has done organized safety work has a credit of 64 per cent on his insurance rate, or a cash saving of $2,800 on each $100,000 payroll. Another Eastern contractor has reduced his accident rate 76 per cent.

The manual rates for compensation insurance are made up by actuaries representing all insurance companies combined, so that the insurance companies will receive what is considered an adequate premium based on the combined total experience of all the contractors in the construction industry. The insurance companies maintain the California Inspection Rating Bureau for the purpose of establishing rates and the experience of each individual contractor. A contractor actually makes his own rates, for his rates are reduced if he has good experience and increased by bad experience.

A contractor with an estimated payroll of $200,000 per year, at the manual rate of 4 per cent or $4 per $100 pay-

[Continued on page 54]

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ILLUMINATION PROBLEMS IN COMMERCIAL BUILDINGS

[BY ZOE A. BATTU]

GENERALLY speaking, the commercial world today recognizes the subtle connection between the illusive qualities of light and the tangible and material qualities of dollars and cents. For the public, it is not enough that a merchant offers goods of sterling worth. He must present his wares in an atmosphere artistically in keeping with the nature and quality of the merchandise. The lure of bargain prices for fine lingerie might tempt a woman once in a bare, unadorned, crudely lighted place. But one can rest reasonably assured that the same woman would not give that shop her continued patronage, because, unconsciously, she craves to make the purchase of lingerie a luxurious adventure in a luxurious atmosphere, and the lingerie thereby gains in her sight a value not to be lightly estimated.

Even when spending its nickels and dimes, the public demands suitable light on the subject. The Woolworth Company discovered this very early in its career, and proper illumination has been reduced to a fine point by the scientific and merchandising experts of this organization. From coast to coast, it is impossible to find a poorly lighted Woolworth Store. There is nothing involved, fancy or spectacular about the methods employed, but without exception the Woolworth Stores are notably well lighted and without glare or gloomy areas.

But to concentrate upon the actual planning of commercial lighting systems, it would perhaps be well to determine what is to be accomplished. What results in lighting must be achieved in order that a store or shop may best fulfil its purposes?

One of the first objects of a commercial lighting system is to aid in the sale of goods. For this reason the quantity and quality of the light must be such as to enable a customer to see the merchandise without difficulty and perceive its true colors, texture and proportions. Lighting that tends to produce optical illusions in any way seriously misleading has no place in the merchandising scheme of things.

Utility having been served, provision must be made for the artistic aspects of illumination. Elements of shadow must be introduced in order that the principal light areas will have areas of contrast that are restful to the eye and pleasing to the artistic sense.

And, finally, operating costs for the lighting system must bear a right relation to the general overhead expenses of the business. If it costs too much to operate a lighting system, it can hardly be considered an asset, no matter how elaborate and striking are its fixtures and effects.

In planning a commercial lighting system, it is obvious that the architect can profitably collaborate with an illumination engineer for a solution of the scientific and physical angles involved. This is especially true in the large department store or building of any size. The services of such a specialist are usually available through various public utility and electrical equipment concerns. These companies have made exhaustive studies and lab-

[Concluded on page 41]

The main floor display room of the new Kohler & Chase Building is a work in which all details—architectural features, color, decorations, furnishings and lighting—are blended into a balanced and related whole. Frederick Meyer, Architect

THE "GOLD ROOM" IN THE COTTAGE OF MR. CARL STANLEY, MANAGER OF HOTEL DEL MONTE, HAS TROWELED PLASTER WALLS COVERED WITH GOLD LEAF, AND ANTIQUED. THE WARM GLOW THUS PRODUCED IS BOTH BEAUTIFUL AND UNIQUE. CLARENCE A. TANTAU, ARCHITECT; LINDGREN & SWINERTON, INC., BUILDERS; A. QUANDT & SONS, PAINTERS AND DECORATORS [SINCE 1885], 374 GUERRERO STREET, SAN FRANCISCO

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THE NEW DEL MONTE

[BY HARRIS ALLEN, A. I. A.]

SOME views of the new Del Monte Hotel are published herewith. The public is interested in the renaissance of this historic hostelry, with which so much of California-Spanish sentiment and tradition are interwoven, and sympathetic allowance must be made for the conditions under which these first photographs were taken.

The new Del Monte Hotel is still too new to be entirely satisfactory. It is stark, white, raw-looking; one remembers with a bit of regret the comfortable, shabby old hotel, inartistic, if you please, but calm and dignified in its verdant setting, really rather of an old aristocrat after all. Unless the new building acquires a thick coat of vines, or a large tree or two be transplanted to closer proximity, I doubt if it will ever impress the visitor with quite the same sense of charm as the old Del Monte.

However, that applies only to the main approach. The two sunken gardens will be very lovely, are now, indeed, with their surrounding balustrades and flower pots and gay awnings. Of course these are much more Italian than Spanish—not that that should count for anything, for it is very nice Italian; and if you call it Mediterranean, what's the difference? Especially as one of them gives, almost directly, into the Pompeiian Pool. This is now on axis with the main lobby, from which one looks out through a huge square of plate glass, a decided improvement over the old scheme.

In fact, it is quite obvious that the architects have studied this problem of reconstruction and readjustment very carefully and very lovingly. The old wings (which used to be the new wings) surviving the fire have been masked with stucco and capped with tile, and screened discreetly behind pleasing pavilions, terminals of connecting corridors. Every advantage has been taken of the lovely vistas on all sides, in arranging the public rooms, lobby, lounge, dining room, sun room. The airplane view shows very well how skilfully the various elements have been grouped around the dining room as a dominating central focus. Architecturally as well as—gastronomically, shall we say?—this is the important feature, as shown by the scale of wall treatment. It is merely incidental that the tower happens to be at the juncture of the front wings. Logically it should be in the center. But doubtless it is more effective as it is, since the surrounding trees prevent any distant view.

Leaving the exterior to time, and entering one of the undoubtedly Spanish doorways, one finds an equally indubitable Spanish atmosphere within. Here is a series of very splendid rooms, opulent in finish and furniture and warm in color. Their great size and real dignity of proportion and design are so impressive, so convincing, that not the slightest effect of "hotelly" ornateness exists. Quite the opposite; although these interiors cannot be called simple, nevertheless the broad expanses of rough plastered wall and dull-red floor tile provide an essential unity of treatment, relieved by the richness of detail in ceilings, doorways, mantels, columns, and by the beauty of furniture and rugs. One should not overlook, in this connection, the extremely fine and appropriate mural decorations, painted by Francis McComas, Dan Sayre Groesbeck, Ferdinand Burgdorff and Armin Hansen.

The nine new guest cottages scattered through the hotel grounds, although separated from the main building, form, of course, a definite part of the hotel system. These are wholly admirable, and do not suffer, as the large building does, from the loss of intimate landscaping. They are entirely too charming to be dismissed with a word, and will be illustrated in a later issue.

Since the hotel is now safe from another fire risk, its ancient prestige will doubtless continue and wax as time heals old scars and mellows new walls. Even aside from sentiment, the Del Monte is a notable addition to the architecture of California.

* * *

WAR MEMORIAL CORNER STONE LAYING

Armistice Day, November 11, has been set as the date for laying the corner-stone of the San Francisco War Memorial. The ceremony will be conducted jointly by the Board of Trustees of the War Memorial, the American Legion and other veteran and military organizations and city and State officials.

A committee headed by Charles Kendrick has been appointed to carry out the necessary arrangements.

The group of buildings when completed will cover two city blocks bounded by Grove street to McAllister street and Franklin street to Van Ness avenue, and will contain the San Francisco Opera House, Hall for S. F. Symphony Orchestra, American Legion and other War Veteran Headquarters, and Museum of the California Institute of Fine Arts.

Plans are being completed by the collaborating architects Bakewell & Brown and G. Albert Lansburgh.

* * *

GAS FURNACE INSTALLATION CODE

A new standard code for Gas Furnace Installation has recently been issued by the Gas Furnace Association of Southern California, with offices in the Chamber of Commerce Building, Los Angeles.

The prime object of this Code, according to Geo. Finney, secretary and treasurer of the association, is to protect the furnace user, and through this assurance to reflect good to the industry. The booklet contains much valuable information, including general observations on warm-air heating, with recommendations on certain essentials of good practice; provisions to be made by owner, architect or builder, for the reception of gas-fired warm-air furnace heating plants, recommendations regarding sizes of heat pipes, vents and air supply to gravity systems.

* * *

Gogerty & Weyl, architects of Hollywood Play House which is to be completed in December, have introduced a number of innovations in the theater building. One of these is a grand staircase which supports the balcony and leads to a mezzanine patio to be used as a promenade. Building, ground and furnishings will represent an investment of approximately $1,000,000.

* * *

The Hermann Safe Co., manufacturers of fire and burglar proof safes, vaults etc., have recently moved into their new building at Howard and Main streets, San Francisco.

* * *

Thomas M. Edwards, architect (formerly Kuhn & Edwards), announces the removal of his office to 525 Market street, San Francisco.

* * *

John P. Krempel, architect, has his office at 304 South Broadway, Los Angeles.

* * *

Frank V. Mayo, architect, has moved to 421 E. Miner avenue, Stockton, Calif.

HOTEL DEL MONTE, CALIFORNIA. LEWIS P. HOBART AND CLARENCE A. TANTAU, ASSOCIATED ARCHITECTS

THIS wall fountain of decorative tile, in the dining room of the new Hotel Del Monte, is the dominant feature of a room of amazing beauty. The work was executed at our Tropico Plant. Entrance arch and windows are trimmed with the same tile, while wainscot cap and base give unity to the whole.

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ABOVE—AIRPLANE VIEW; BELOW, REMODELED WING, HOTEL DEL MONTE, MONTEREY, CALIFORNIA
LEWIS P. HOBART AND CLARENCE A. TANTAU, ASSOCIATED ARCHITECTS

PAVILION, HOTEL DEL MONTE, MONTEREY, CALIFORNIA. LEWIS P. HOBART AND CLARENCE A. TANTAU, ASSOCIATED ARCHITECTS

FIREPLACE IN LOUNGE, HOTEL DEL MONTE, MONTEREY, CALIFORNIA
LEWIS P. HOBART AND CLARENCE A. TANTAU, ASSOCIATED ARCHITECTS

FIREPLACE IN LOBBY, HOTEL DEL MONTE, MONTEREY, CALIFORNIA
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LOUNGE, TOWARD LOBBY, HOTEL DEL MONTE, MONTEREY, CALIFORNIA. LEWIS P. HOBART AND CLARENCE A. TANTAU, ASSOCIATED ARCHITECTS

ILLUMINATION PROBLEMS IN BUILDINGS

[illegible]

oratory researches in the subject of light and its practical applications.

The capable experts which they have on their staffs are familiar with the scientific laws and physical properties of light, reflection and diffusion. Such an expert can take these factors and those of the proportions, length, height of the building and its several floors, the presence of beams and pillars, the light available from outside sources and the color of the ceiling, walls and floors and reduce the whole to a formula of mathematical exactness, hardly possible to one not well versed in the physical laws of light and its surrounding surfaces. The result is an illumination system, in which there is little guesswork as to the type of fixtures, their number, size, placing or wattage of lamps, in order to obtain maximum efficiency at a minimum operating cost.

However, it is equally well for the architect to keep a watchful eye on the fine artistic details of the work, that the finished system may have a logical relation to the type of the store and the kind of merchandise carried. It is a very evident, though often overlooked, fact that no one standard of volume, intensity and efficiency of light can be arrived at, and applied alike to department stores, specialty shops, stores for jewelry, shoes, gowns, furs, hardware and what not.

In considering this factor of the quality and nature of the lighting in relation to the nature of the merchandise a good rule is to approximate the conditions under which the goods are most commonly used. Thus, in a furniture store, the lighting would suggest the atmosphere and spirit of the home. It is permissible to have a more subdued and indirect treatment than is customary for such merchandise as yard goods, clothing for street wear, etc.

The point of the relationship between the nature of the light and that of the goods is a very fine one. If no connection exists between the two, the effect can be both ridiculous and incongruous. But the architect who studies the problem and strikes a nice balance, and at the same time fulfils the demands of utility, achieves an end all the more effective because of its subtlety.

For the purposes of illustrating this article, there have been used interior views of several well-known San Francisco stores and shops. The lighting methods employed in these may be taken to make clear some of the foregoing points, and illustrate the applications of direct and indirect lighting principles to various types of large and small stores, carrying widely varied and narrowly specialized stocks of merchandise.

An analysis of the lighting in the new Kohler & Chase Building reveals a happy blending of utility, beauty and suggestiveness. The main floor display room has a color scheme of blue, gold, cream and very light buff. The lighting is of the direct type; the fixtures graceful and airy in line, with dainty crystal pendants. Frosted globes of white are in use. Ceiling height permits the fixtures to be hung some distance from the ceiling, yet out of the line of vision. Further notes of artistry are introduced by the portable floor units and lamps.

The result—since the lighting is direct, and the fixtures hung well below the ceiling, the upper areas of the room are discreetly darker than the lower, but the whole has a well-diffused volume of light. There is neither glare nor gloomy spots. The presence of the floor units creates spots of light and color that tend to focus the customer's attention to eye levels and the merchandise within those levels. The decorated columns, the color scheme and the fixtures with their crystal pendants give rise to an endless association of ideas. They suggest the great rooms of a more stately, ornate and gracious age; they bring to mind memories of the formal opera house and concert hall.

On the upper floors of the Kohler & Chase Building and in the smaller [illegible] rooms more informal lighting and decorative treatments prevail, which duplicate conditions in the average home. Thus the aim throughout the building has been to create a background that has a definite relation to the spirit of music and the musical instruments. There is a connection between the lighting, the merchandise and the general architectural scheme of the structure, yet all the requirements of good suitability have been adequately met.

The Emporium presents a wholly different lighting problem, due to the size of the building, the presence of the dome, the many pillars and the widely varied lines of merchandise carried, requiring that every article be displayed to the best possible advantage. In this store an indirect lighting system is employed to good advantage. Eight 75-watt lamps are concealed in the wide flange of the inverted bowls, which are hung quite close to the ceiling. The bowls are of an open work design without

The camera does not do justice to the [illegible] in the view of The Emporium, since it appears that these [illegible] abrupt in their boundaries. As a matter of fact the [illegible] well spread and blended. However, it can be noted that the merchandise on display is very well illuminated.

any glass, allowing a plentiful downward diffusion of light. Since the ceiling is a dull white, it has good reflective powers. The artificial light, augmented by that from the dome, results in illumination sufficient in volume to render every object in the place entirely visible, yet of a quality singularly clear, restful and soothing. Proper relief of shadow is provided in the pillars, which lie just beyond the brightest area of ceiling diffusion. The upper parts of the pillars are therefore in shadow and in addition produce cast shadows.

It is possible to cite numerous other examples of well-lighted commercial buildings, but the sum total of such investigations invariably reveals that the most successful examples employ simple direct or indirect principles. To be sure, there are stores and shops where all manner of devices and fixtures are skilfully utilized to produce clever and striking effects. Frequently concealed lights in moldings or other spots create a lovely play of light and shadow, while spotlights have endless possibilities.

If these things are well handled, there can be no objection to them, but every care must be taken to avoid extremes—too conspicuous areas of light and shadow. There is, as well, the danger that such lighting will attract attention to itself and its methods, rather than the building and chambers it is supposed to illuminate. In commercial buildings this is absolutely undesirable, and, speaking from a strictly architectural standpoint, the whole takes precedence over any unbalanced detail.

A home in the Wilshire District, Los Angeles, California

What kind of heating should be specified and installed in a home like this?

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·EDITORIAL·

The Rising Standard

WHEN architects meet, there is one topic of conversation which is bound to come up and to which each can contribute some discouraging experience; it concerns the lack of appreciation for good architecture on the part of our good friends and sometime clients—our "meal tickets"—the Public.

Not only do we see buildings erected on every hand, obviously sprung from no architectural source, of crude and horrid design (or lack of design), shapeless or overshaped, commonplace or bizarre; but even in one's own practice, too often a good composition is injured, sometimes ruined, due to the direct orders of the owner. An architect can explain the principles of architectural design up to a certain point; beyond that, the client's "amour propre," his ignorance or indifference in regard to aesthetics, endangers the relationship. Rather than lose the commission, the architect submits.

It seems a hopeless task to change the attitude of the layman in this respect. He will not question the prescription of his physician or the advice of his lawyer; but, with no special experience, he considers his judgment on matters of building design as good as that of a man who has had years of study and special training.

Yet there are indications of a change in this attitude. More and more frequently happen significant incidents which tend to show a growing appreciation, keener discrimination, on the part of an ever larger percentage of our population. There is certainly enough to encourage those who are sincerely, doggedly, working away with high motives, aiming to produce nothing which will not measure up to a definite standard of architectural merit.

As a sign of the times, the following letter is interesting enough, and significant enough, to be quoted in full:

"Editor, Pacific Coast Architect, San Francisco, Cal.
Dear Sir:

The following information may be of interest to you. It is, I believe, apropos of the questions:

'Does the General Public appreciate good architecture in small house design?' and

'Does the Public's taste in architecture coincide with the judgment of architects?'

You will remember that the Jury awarded prizes, based on architectural merit, for the designs 'Cranford,' 'Chateau,' 'Pioneer,' 'Belmont,' 'Westover' and 'Puritan.'

I remember that the committee remarked, informally, that 'Tudor' would also have received a prize had not the architect used color in his rendering.

Sales of working instruments made during the past fourteen months show on our records as follows:

	per cent
'Belmont'	[illegible]
'Westover'	[illegible]
'Tudor'	[illegible]
'Pioneer'	[illegible]
'Patrician'	6
'Chateau'	2
Total	72

If, then, we consider 'Tudor' as especially worth while, from an architectural standpoint, the Public has agreed with the Jury of Award in that 72 percent of the Public's demand has been for designs which the Jury considered worthy of special merit from an architectural standpoint. Please note in this connection that there is only one design out of the six which were awarded prizes which is not included in the above list; that design being 'Cranford.'

Turning now to the designs which did not win prizes ('Tudor' excepted) we find that the public demand for 'Sacramento' and for 'Twosome' is 7 percent of the total and that the balance of public demand (in small percentages) lie with 'Cottage,' 'El Nido,' 'Hathaway,' 'El Seguro,' 'Eureka' and 'Puritan.'

The above record pleases me very much because it indicates pretty conclusively, I believe, that the General Public *does* appreciate architectural merit in small-house design. It encourages me in my determination to continue to make available small-home designs of architectural merit.

Very truly yours, R. F. HAMMATT,
Secretary-Manager, California Redwood Association."

* * *

Building Activity

THE fact that building permits issued in San Francisco during the month of August showed an eight per cent increase over the same month a year ago is conclusive evidence of building activity in that city.

On Montgomery street, the center of San Francisco's financial district, work is progressing at a rapid rate on the Russ Building, the Hunter-Dulin Building and the Financial Center Building. In this district alone twenty million dollars is being invested in new structures. The Mark Hopkins Hotel is being rushed to completion and new apartment buildings and residences are being erected throughout the city. During the month of August 862 building permits were issued in San Francisco, involving $4,163,510. The East Bay Cities issued building permits totaling $3,597,775 during August; two new apartment buildings to cost well over $2,000,000 are soon to be erected in Oakland.

Other Coast cities are contributing to a building program which will undoubtedly complete a highly satisfactory year for the West Coast. The outlook for 1927 is already indicative of still greater activity.

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MONTHLY BULLETIN

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, October 19, 1926. Dinner will be served at 75 cents per plate. This will be the annual meeting of the Chapter.

SEPTEMBER MEETING

The regular meeting of The American Institute of Architects, the San Francisco Chapter, was held on Tuesday, September 21, 1926, at the rooms of the San Francisco Architectural Club, 523 Pine street. The meeting was called to order by President John Reid, Jr., at 7:50 p. m. The following members were present: Messrs. A. Schroepfer, Morris Bruce, B. Hirschfeld, Wm. C. Hays, Harris Allen, Albert J. Evers, John Reid, Jr., G. B. McDougall, Wm. G. Corlett, Earle B. Bertz, Wm. B. Faville, Ernest Coxhead, Edgar B. Hurt, Frederick Wm. Williams, J. S. Fairweather, G. F. Ashley, Frederick H. Reimers, Raymond W. Jeans, John B. McCool and William Mooser.

The minutes of the previous meeting were accepted as published. There was no unfinished business reported.

Mr. Coxhead reported for the City Planning Committee regarding the limitation of height of buildings. A letter to the City Planning Commission was read. Mr. Mooser reported progress for the Committee on the State-wide Building Code. Mr. Coxhead reported for the Committee on the Plan for the City of Washington. Report of Mr. Horace Peaslee, Chairman of the Standing National Committee was read, announcing that many of the objects of the committee have been accomplished. Mr. Allen reported for the Entertainment Committee that Mr. Malone, plastering expert, would address the Chapter at the October meeting. President Reid reported for the Executive Committee that approval had been given to the transfer of members to the proposed new Hawaiian Chapter.

Mr. Harris Allen spoke regarding the formation of an Architectural Society in Alameda county.

It was moved, seconded and carried that it be the sense of the meeting that the name of the San Francisco Chapter be changed to the Northern California Chapter and that proper steps be taken for taking a vote at the next meeting.

Regional Director Geo. B. McDougall made a short address to the Chapter.

A suggestion was made regarding the feasibility of placing the educational work of the San Francisco Architectural Club under the University Extension Division. President Reid referred the matter to the Education Committee and instructed the Secretary to notify the committee.

A letter from the Builders' Exchange regarding plumbing was read and ordered placed on file. The Secretary was instructed to reply.

The Secretary read a memorial for the late Rudolph A. Herold, as follows:

"In the passing of Mr. Rudolph A. Herold, who died in San Francisco on April 14, 1926, the San Francisco Chapter of The American Institute of Architects has suffered the loss of one of its most able and respected members; one who stood unalterably for the best ethics of his profession. Mr. Herold was born in San Francisco on December 25, 1870. From his early boyhood he was interested in architecture, and we find him teaching architectural drawing in the Lincoln Evening School at the age of 19 years. In 1895 he went to Europe for three years of study. After his return he engaged in practice, chiefly in the city of Sacramento, where many buildings bear witness to his talent. In late years, after an extended tour of the Orient, he brought back with him many splendid examples of oriental art and architecture, both in photographs and in line drawing, some of which have been published.

Be It Resolved, That the San Francisco Chapter at its regular meeting express to his family their high regard for and deep sense of loss which they feel in the passing of Rudolph A. Herold, and

Be It Further Resolved, That this memorial be spread upon the minutes of the Chapter."

ALBERT J. EVERS.

The memorial was passed by a rising vote of the Chapter.

The report of the Nominating Committee, nominating officers for the ensuing year, was presented by Mr. Fairweather, as follows:

Your committee met on September 21, 1926, and nominated the following ticket for the ensuing year:

President, John Reid, Jr.

Vice-President, Harris C. Allen.

Secretary and Treasurer, Albert J. Evers.

Directors for three years, Fred H. Meyer, Henry H. Gutterson, chairman, J. H. Fairweather, Morris M. Bruce, Chas. F. Maury.

It was moved, seconded and carried that the report be accepted.

There being no further business, on proper motion the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*

After the meeting, Mr. J. C. Beswick, State Supervisor of Trade and Industrial Education, addressed the Chapter in a most interesting way on "Instruction in the Building Trades."

[Continued on page 49]

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S. F. ARCHITECTURAL CLUB NOTES

IT is true of organizations as of individuals: they never remain long stationary, and, if they are not making progress, they are surely retrograding. So, the conclusion of the season's work of the Beaux Arts marks an achievement (a small headway), being the beginning of a greater season, which started September 18. Some thirty members took their first programs (some older students, and others just beginning the course).

The enthusiasm displayed Friday, September 17, by those enrolling for the engineering class, demonstrated the need of the broadening influence of a good engineering course. The class is under the personal supervision of C. Jefferson Sly, civil engineer.

At our last business meeting, Mr. Pierre Zucco, a consulting engineer of international reputation, gave a lecture on Aluminous Cement, a product with which he has experimented for the past five years. The lecture proved most interesting.

Our annual Atelier banquet was held Wednesday, September 15, at the club rooms in honor of our patrons, E. E. Weihe and Edward L. Frick, and our Sous Massier, R. J. Blas. The following day R. J. Blas left for Harvard to enter on the scholarship he won a few months ago.

The dinner and entertainment was a great success and created a fine spirit among the fifty members present. The few "acts" of our entertainment, augmented by the orchestra, started reminiscences of our famous Jinks. A quartet from W. H. Weeks' office was on hand, giving an anvil chorus.

Mr. Austin Whittlesey, a past member, expressed his pleasure in being with us on the occasion.

Between the 16th and 18th of September we held our annual exhibition of the problems of the season, in the Atelier. The exhibit was well attended by the members and it is hoped that next year there will be a greater exhibit, so that we can open it to the public.

The Thursday luncheons are well attended and are proving an enjoyable feature of the club life.

Just now the billiard tournament is under way and the members are signing up for the teams.

J. H. DEVITT,
Publicity Manager.

* * *

MONTHLY BULLETIN, A. I. A.

[Continued from page 47]

FOLLOWING is the official list of members of San Francisco Chapter, A. I. A., together with addresses and telephone numbers. The secretary should be notified at once of any change in address or other correction.

FELLOWS, AMERICAN INSTITUTE OF ARCHITECTS, SAN FRANCISCO CHAPTER

Coxhead, Ernest, Hearst Bldg., San Francisco, Sutter 5900.
Faville Wm. B., 1200 First Natl. Bank Bldg., San Francisco, Sutter 1715.
Howard, John Galen, First Natl. Bank Bldg., San Francisco, Douglas 3787.
Mullgardt, L. C., Bohemian Club, San Francisco, Franklin 2441.
Reid, James W., California-Pacific Bldg., San Francisco, Kearny 4041.
Reid, Merritt J., California-Pacific Bldg., San Francisco, Kearny 4041.
Traphagen, O. G., 2037 Alameda Ave., Alameda, Calif.

MEMBERS, AMERICAN INSTITUTE OF ARCHITECTS, SAN FRANCISCO CHAPTER

Allen, Harris C., Ray Bldg., Oakland, Lakeside 3601.
Applegarth, George A., C. Spreckels Bldg., San Francisco, Douglas 3425.
Appleton, A., 68 Post St., San Francisco, Sutter 4462.
Ashley, G. F., 525 Sutter St., San Francisco, Douglas 7962.
Bakewell, Jr., John, 251 Kearny St., San Francisco, Kearny 338.
Baur, John Albert, 251 Kearny St., San Francisco, Kearny 338
Bertz, Earle B., 210 Post St., San Francisco, Kearny 2264.
Bliss, W. D., Balboa Bldg., San Francisco, Kearny 929.
[illegible], [illegible] Hearst, 414 [illegible], San Francisco, Douglas [illegible]
Bolles, Edward C., 251 Kearny St., San Francisco, Kearny 338
Bowen, Jr., Arthur, 251 Kearny St., San Francisco, Kearny 338
Brust, Morris M., 1170 Flood Bldg., San Francisco, Kearny 1141
Cahill, John H., 68 Post St., San Francisco, Sutter 4462
Clark, Birge M., 310 [illegible], [illegible], Pasadena, Calif., Pas. [illegible]
Colbert, Will C., 1300 Crocker Bldg., Oakland, Oakland 1911
Coles, Charles, First Natl. Bank Bldg., Chico, Calif.
Crim, Jr., W. H., 425 Kearny St., San Francisco, Douglas 1176
Davis, Louis E., 400 Bank of Hawaii Bldg., Honolulu, T. H.
Dean, Jas. S., 1440 Call Bldg., San Francisco, Douglas 1440
DeLongchamps, Leon J., 312 Crocker Bldg., San Francisco, Kearny 1
Devlin, Leon J., Pacific Bldg., San Francisco, Sutter 418
Dickey, C. W., Castle & Cooke Bldg., Honolulu, T. H.
Donovan, John J., 1916 Broadway, Oakland, Oakland 1911
Emory, Walter J., 942 Post St., Honolulu, T. H.
Ferre, Albert J., 525 Market St., San Francisco, Douglas 7962
Fairweather, J. S., Balboa Bldg., San Francisco, Kearny 929
Farr, Albert, Hearst Bldg., San Francisco, Douglas 1440
Fisher, Ralph A., 1734 Dole St., Honolulu, T. H.
Georgeson, Franklin T., Humboldt Standard Bldg., Eureka, Calif.
Gutterson, Henry H., 526 Powell St., San Francisco, Douglas 1416
Hays, Wm. C., First Natl. Bank Bldg., San Francisco, Kearny 4841
Hirschfeld, B. S., c/o Bakewell & Brown, 251 Kearny St., San Francisco, Kearny 338.
Hobart, Lewis P., Crocker Bldg., San Francisco, Sutter 961
Hopkins, C. Harold, P. O. Box 368, Davis, Calif.
Howard, Geo. H., 15 Montgomery St., San Francisco, Douglas 1484
Howard, Henry T., 500 1st Natl. Bank Bldg., San Francisco, Doug. 3787
Hyman, Samuel L., 68 Post St., San Francisco, Sutter 4462
Jacobs, Alfred H., 110 Sutter St., San Francisco, Douglas 626
Jeans, Raymond W., 60 Sansome St., San Francisco, Sutter 3274
Kelham, Geo. W., Sharon Bldg., San Francisco, Douglas 3438
Knowles, William, Hearst Bldg., San Francisco, Sutter 426
Lake, Herman R., 435 Rowell Bldg., Fresno, Calif.
Lansburgh, Gustave A., 140 Montgomery St., San Francisco, Douglas 135
Mathews, W. J., 927 Broadway, Oakland, Oakland 174.
Mayo, Frank V., 207 Yosemite Bldg., Stockton, Calif.
McDougall, G. B., State Engineer's Office, Sacramento, Calif.
Meussdorffer, C. A., Humboldt Bank Bldg., San Francisco, Kearny 212
Meyer, Frederick H., 742 Market St., San Francisco, Sutter 780
Meyers, Henry H., Kohl Bldg., San Francisco, Davenport 3070.
Miller, J. R., 580 Market St., San Francisco, Kearny 3236.
Miller, Leffler B., Crocker Bldg., c/o L. P. Hobart, San Francisco
Mitchell, Jas. H., 277 Pine St., San Francisco, Garfield 2736
Mooser, William, Nevada Bank Bldg., San Francisco, Kearny 1482
Morgan, (Miss) Julia, 1135 Merchants Exchange Bldg., San Francisco, Kearny 4140.
Narbett, James T., 906 Macdonald Ave., Richmond, Calif., Richmond 74
Newsom, Noble, Nevada Bank Bldg., San Francisco, Sutter 2815.
Newsom, Sidney B., Nevada Bank Bldg., San Francisco, Sutter 2815
O'Brien, Smith, 742 Market St., San Francisco, Sutter 4630
Perry, Chas. E., 460 Montgomery St., San Francisco.
Pettit, Edwin C., P. O. Box 3117, Honolulu, T. H.
Plachek, James W., 404 Merc. Bank Bldg., Berkeley, Cal., Berkeley 2832
Ratcliff, Jr., W. H., Merc. Trust Co. Bldg., Berkeley, Calif., Berkeley 587
Reed, Walter D., The Oakland Bank Bldg., Oakland, Oakland 1627
Reid, Jr., John, 60 Sansome St., San Francisco, Sutter 3274
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Ross, T. Patterson, 310 California St., San Francisco, Kearny 4210
Sawyer, Houghton, Hearst Bldg., San Francisco, Douglas 3136
Shea, Will D., 454 Montgomery St., San Francisco, Sutter 2084
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Symmes, Elwin J., 711 Shreve Bldg., San Francisco, Kearny 6111
Ward, Clarence R., 454 California St., San Francisco, Davenport 110
Webb, Marshall H., James Campbell Bldg., Honolulu, T. H.
Weeks, Chas. Peter, 315 Montgomery St., San Francisco, Kearny 2882
Wilkinson, Wm. J., 220 Howard Ave., Piedmont, Cal., Piedmont 2052 W
Williams, Frederick Wm., 510 Haddon Road, Oakland, Calif.
Wood, Hart, Castle & Cooke Bldg., Honolulu, T. H.

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Cantin, A. A., 544 Market St., San Francisco, Sutter 6480
Cauldwell, Albert M., 251 Kearny St., San Francisco, Sutter 2545
Falch, Walter C., Hearst Bldg., San Francisco, Kearny 3070
Ferree, Harold C., 720 Jones St., San Francisco.
Hayne, Jr., B. S., 218 Stockton St., San Francisco.
Heiman, Samuel, 57 Post St., San Francisco, Sutter 3513
Hildebrand, Ernest H., 110 Sutter St., San Francisco, Douglas 6133
Hurt, Edgar B., 1001 Balboa Bldg., San Francisco, Kearny 929
Jensen, Creston H., 605 Market St., San Francisco, Garfield 3946
Maury, Chas. F., 1617 Lyon St., San Francisco.
McCool, John B., 1304 Bernal Ave., Burlingame, Calif.
Miller, Chester H., 414 Thirteenth St., Oakland, Oakland 2453
Perry, Warren C., 260 California St., San Francisco, Sutter 128

[Continued on page 51]

COLOR EVERLASTING

The Shrine Auditorium Los Angeles, finished with California Stucco.

Architect
John C. Austin
F.A.I.A.

Fred E. Potts
Plastering Contractor

CALIFORNIA Stucco, with its unlimited versatility, is an ideal creative medium for the architect. It has the plasticity of sculptor's clay with the solidity and permanence of rock. It can be fashioned to any shape. To massive surfaces or intricate details it lends itself with equal ease. It is adaptable to any style. The architect's ideals of beauty are unchecked by limitations of the material. This versatility applies not only to form, but to color and texture. And its beauty is as enduring as the concrete walls it covers, for basically California Stucco is portland cement.

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California Stucco

CALIFORNIA STUCCO PORTLAND CEMENT

16

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, as well as other outstanding figures in the building industry, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[Sketches from life in this issue by Ramm]

GEORGE S. SUMMERELL

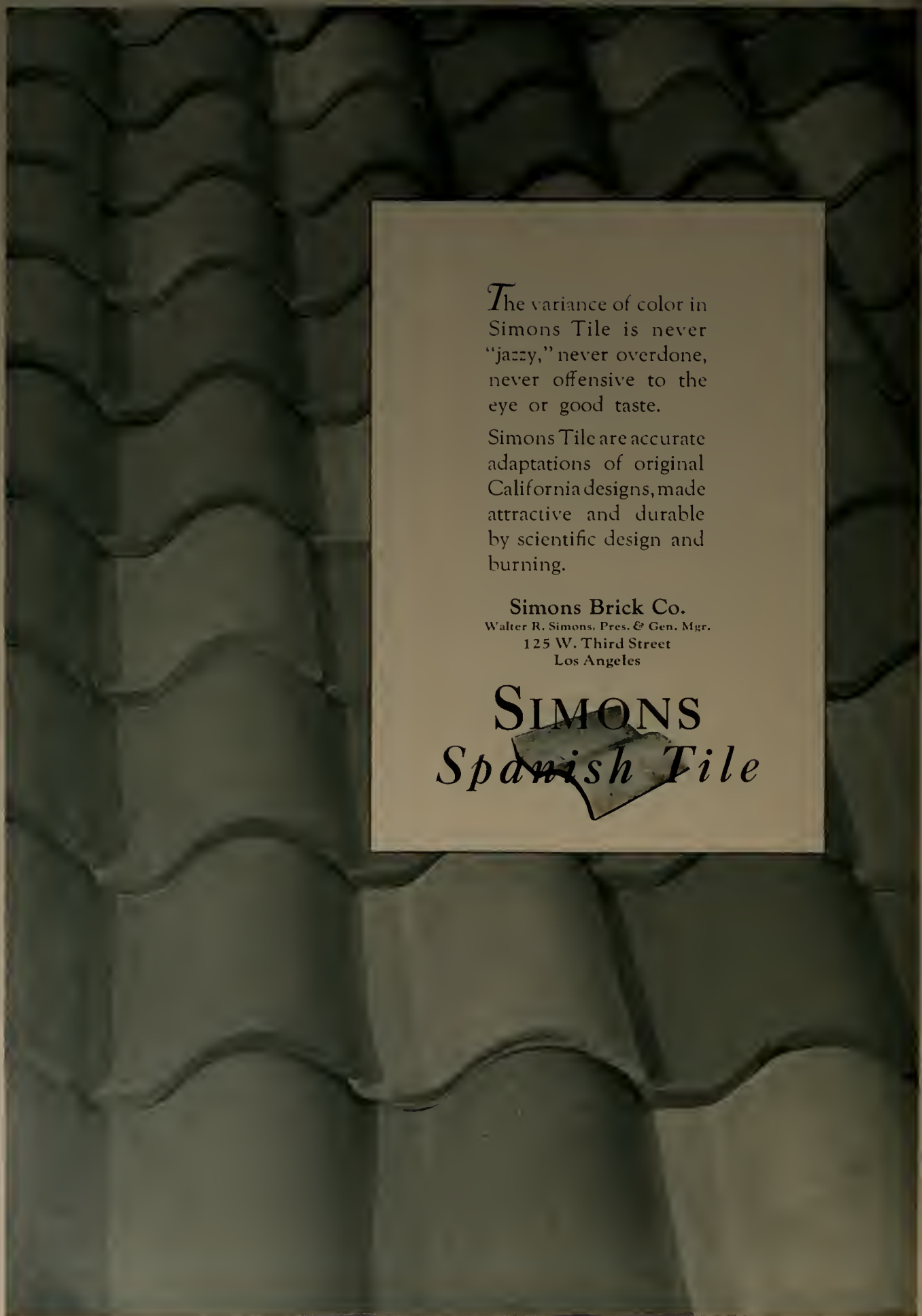
MR. SUMMERELL has taken to California as a duck takes to water. This is natural, as he came from Cleveland, Ohio, where water is plentiful. For two years he was Commissioner of Buildings in Cleveland, after being a deputy in that department for four years. He superintended the erection of the Cuyahoga (take nothing but water before pronouncing this name) County Courthouse. He acted as special representative of the owner during the erection of the $3,500,000 B. F. Keith Building, a 21-story office and theater building in Cleveland. For four years he was superintendent of construction for the Cleveland Board of Education. Mr. Summerell received training with several well - known Cleveland architects, and at one time conducted an architectural office of his own.

With a record of such varied but special, practical and technical experience, it can be understood that Mr. Summerell brought to his present position as secretary-manager of the California Common Brick Manufacturers' Association a fund of invaluable information as well as a tremendous missionary spirit and a trained capacity for organization. Within three years he has already accomplished a great increase in the use of brick and a great increase of harmony among its producers. If this example of an efficient human machine has a hobby, it may be said to be Organization and Cooperation.

WALTER R. SIMONS

MR. SIMONS is a typical product of California—Southern California—Los Angeles. In other words, he does not do things by halves. As president of the Simons Brick Company, he owns and operates the largest brick-making plant in the world. This gigantic factory, one of five operated by the company, is located at Simons, California, and has a daily capacity of approximately three-quarters of a million brick. Adjoining the plant is the industrial town of Simons with a population of 3000, all employees or dependents of the company. Schools, churches, stores, postoffice, theater, all are supported by the Simons million-dollar payroll.

At present Mr. Simons is touring Europe and the Mediterranean countries with Mrs. Simons. Far from being a stony-hearted man, his many friends affectionately call him a brick. Besides being president of the California Common Brick Manufacturers' Association, he is vice-president of the Common Brick Manufacturers' Association of America. His hobby? Boosting a Bigger and Better Brick Business.



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295

SHORECREST Apartments, Milwaukee: M. Tullgren & Sons Milwaukee, Architects; Rundle-Spence Mfg. Co., Milwaukee, Plumbing Jobbers; L. R. Stallberg, Milwaukee, Plumber

MILWAUKEE'S handsome new apartment building, "The Shorecrest," affords one more example of the high type of installation with which Kohler Plumbing Fixtures are associated.

In this instance there are ninety Kohler "Viceroy" built-in baths of the recess pattern, and sixty-three other Kohler fixtures—fixtures characterized by the superior worth and beauty which are always linked with the name "Kohler" fused in purest-white enamel.

Livable Beauty

Kohler Village, home of Kohler plumbing fixtures and private electric plants, is realizing through wise community planning an ideal of livable beauty

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Plumbing Fixtures

WORLD'S LARGEST OFFICE BUILDING TO TAKE GRAYBAR NAME

Announcement was made recently from the New York executive offices of the Graybar Electric Company that contract had been signed leasing offices in what will be the largest office structure in the world, to be known as the Graybar Building. It will be located adjacent to the Grand Central Terminal, facing Lexington avenue between Forty-third and Forty-fourth streets. The building will occupy over an acre and a half of ground and will be ready for occupancy May 1, 1927.

The new Graybar Building will be thirty stories high and, exclusive of below ground-level space available in other New York skyscrapers, it will have more office room than any other building of its kind in the world. The new structure will exceed in size above ground such famous edifices as the Equitable and General Motor buildings.

Sloan and Robertson are the architects; and the engineers and contractors for the project are Todd, Robertson, Todd, builders of such famous edifices as the Cunard and Postum buildings. In speaking of the significance attached to the move, William S. Berry, manager of the local Graybar House, says:

"It is singularly apropos that the Graybar Electric Company, conceded to be the largest electrical merchandising company in the country, should have for its executive offices a building of its own name and one which in turn enjoys the unique distinction of being the largest edifice of its kind.

"This company has an authorized capitalization of $15,000,000 and serves at the present time more than 35,000 customers. Sales for the company for the year 1925, when it operated as the Supply Department of the Western Electric Company, were $66,000,000."

* * *

A. E. Doyle, architect, has moved his office to 1041 Pacific Building, Portland, Oregon.

MARK HOPKINS HOTEL

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Architects, Weeks & Day
Plumbing Contractors, Wm. J. Forster Co.
General Contractors, McDonald & Kahn

Being equipped throughout with the

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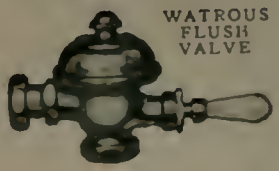

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In this simple yet effective room, lacquer red borders key up the rich tints of the wall paper, subdued by a protective coat of varnish or shellac. Against this gay background, the cool grace of the *Idalia* lavatory and *Tarnia* bath stands out in refreshing contrast. The *Iaalia* may be had in two sizes, the *Tarnia* in four. The mirror-front cabinet and all-white *Mauretania* are also supplied by Crane.

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SAVING LIVES AND REDUCING BUILDING COSTS

[Concluded from page 9]

roll, pays a premium of $8,000 per year, but if he spends a little money on safety work and reduces his accidents, he may obtain a 20 per cent credit, thereby saving $1,600. Most contractors pay a rate averaging nearer 6 per cent than 4 per cent because of bad experience. A contractor paying the manual rate of 6 per cent on a payroll of $200,000 would be paying $5,600 more for his insurance than the contractor who has the rate of 4 per cent and a 20 per cent credit due to good experience. A few contractors who are doing organized safety work in California have reduced their compensation insurance costs 50 per cent, and in addition to this they have reduced their labor turnover to a minimum. Serious accidents cause a cessation of work and labor turnover, all of which increases the cost of production.

It is predicted that if contractors do not voluntarily get busy and organize a safety department to do some genuine safety work in the industry, they will probably be forced to do so by rigid legislation which will be an unpleasant and costly method as well as arousing public sentiment. Safety is coming more and more to the forefront in the public eye and it is to be deplored that the real progressive contractor who is doing his bit has to suffer condemnation along with the "Don't give a darn" type of contractor; for the general public, judging by the appalling list of accidents, puts the whole industry in the latter class.

A safety program for the construction industry must begin with the management, and as soon as they are sold to the idea, some competent safety engineer should be employed to direct the safety work for each contractor or a group of contractors. It is most advantageous to operate a safety department for an entire group of contractors in a city, as this gives a wide opportunity for spreading the safety gospel among all the workers and provides the same working conditions on every job. As it is now, we'll say, one contractor in San Francisco who is doing organized safety work finds that, when his employees go to work on other jobs, they acquire bad habits, due to unsafe conditions existing. A safety program for the entire industry in a city would educate all the workers in safe practices so that workmen would observe the same rules and regulations on each and every job and maintain the same good habits. An organized program of safety in the construction industry would include safeguarding the physical conditions as well as carrying on a campaign of education by lectures, posters, etc.; supervising the inspection of machinery, equipment and tools and the organization of safety patrols and committees.

It is hoped that contractors will become safety conscious, as accident-prevention work is not only good morals and good ethics, but good sound business as well. Besides reducing compensation insurance costs, accident-prevention work increases the loyalty and cooperation among the employees, minimizes the labor turnover and improves the morale of the men, all of which helps to keep down the cost of building.

* * *

NEW PASADENA STORE

The Mullen & Bluett store building at Pasadena, featured in this issue, is impressively beautiful. It is intended to conserve in full measure the health and comfort of visitors and employees. An important feature to these ends is the heating and humidifying system. A discriminating clientele appreciates such provisions. The Clow System of Steam Radiators using gas for fuel provides the required humidity as well as evenly distributed, pleasant warmth.

The radiators for the most part are concealed. The temperature throughout is uniform. The air is of the most pleasant, healthful quality. This is one of many beautiful stores heated by the Clow System of Steam Radiators.

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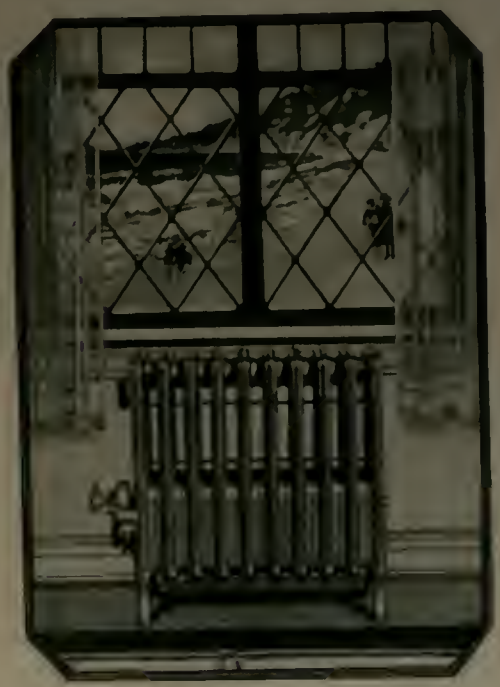

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Fig. 41
Raised China Flange Shower Valve

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Fig. 42
By-Pass Shower Valve with Ground Joint Union

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NEW SOCIETY OF ARCHITECTS

With the object of promoting high standards in architectural design and construction, and in professional ethics and conduct, meetings were held September 16 and 20 which resulted in the formation of the Society of Alameda County Architects.

John J. Donovan was elected president, Chester H. Miller vice-president and Ralph Wastell secretary-treasurer. The board of directors consists of W. G. Corlett, Walter Ratcliff, Roger Blaine and Carl Warnecke.

Among other plans for ensuring architectural distinction to cities east of the bay, exhibitions will be held at which the Honor Award System will be used, so successful in Los Angeles. Awards will be made for best exhibits in various classes, not only to the architect but to the owner of the building. This system has awakened keen public interest where it has been tried, and unquestionably works for improvement in architectural treatment.

Mr. John J. Donovan, president of the new society, is the most distinguished of our local architects. For years he has been a member of the American Institute of Architects, active in national committee work. He is on the Schoolhouse Building Committee of the National Education Association, and honorary member of the National Council of School Officials. His book on "School Architecture" is the standard authority on that subject. Mr. Donovan is also a member of the California State Board of Architecture, before which all applicants for certificates to practice as architects must appear. His work as Oakland City Architect is commemorated in the City Hall, the Auditorium, the Technical High School.

Among the architects present at the meetings organizing the new society were Chas. W. McCall, Wm. G. Corlett, Jas. Narbett, Harris Allen, W. E. Schirmer, C. J. Warnecke, John J. Donovan, R. F. Keefer, Howard Schroder, E. G. Bangs, Ralph Wastell, Frederick H. Reimers, G. E. Ellinger, Roger Blaine, M. Williams, W. R. Yelland, Chester H. Miller, David Olsen, E. W. Cannon, Andrew Haas, Chas. F. Roeth, Albert J. Loubet, Hugh White, W. A. Rich.

* * *

COLORED FIXTURES WIN PRIZE AT EXHIBIT

An exhibit of pink bathtubs—and lavatories softly tinted in yellow, blue and other colors—which made visitors to the Los Angeles Industrial Exposition stop, rub their eyes and look again, won first prize as the most interesting exhibit in its class, for the Washington Iron Works.

It was the first time that colored plumbing fixtures have ever been made or exhibited on the Pacific Coast. Although innumerable requests were received from spectators and builders, Mr. Christensen, sales manager, reported that the colored fixtures are not for sale. The expense of manufacturing them makes it impractical to sell them at a price at all comparable with that asked for the regulation white enameled fixtures.

A Stairway, New Hotel Del Monte
Lewis P. Hobart and Clarence A. Tantau, Associated Architects

ALL ornamental iron and bronze in the new Hotel Del Monte was executed by this Company, including all steel and iron stairs with their railings, the exterior balconies and flag holders and all the interior iron and bronze grilles.

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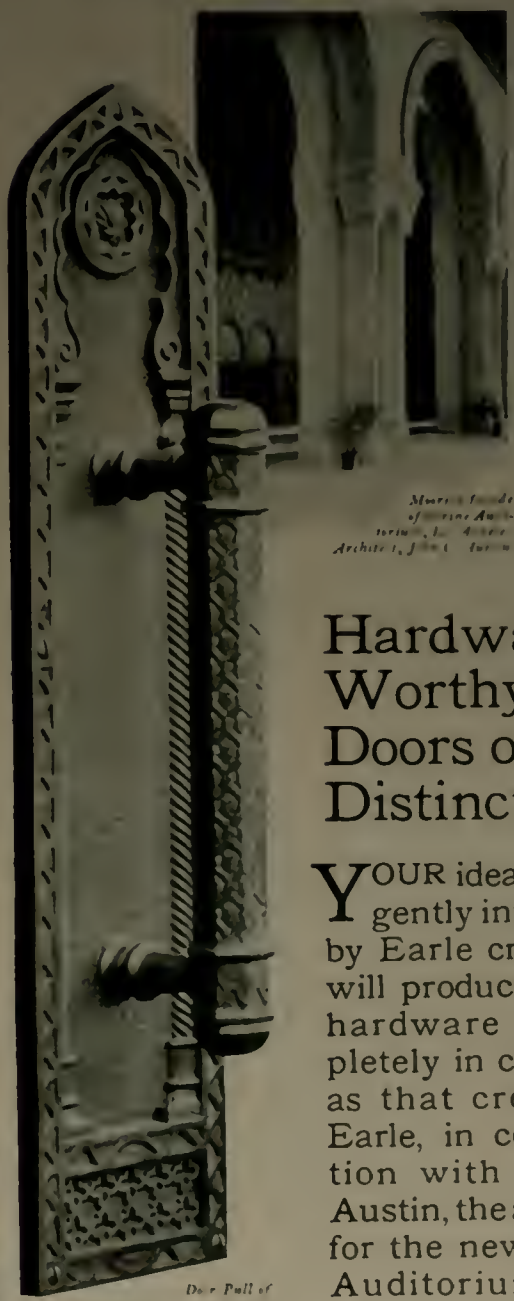

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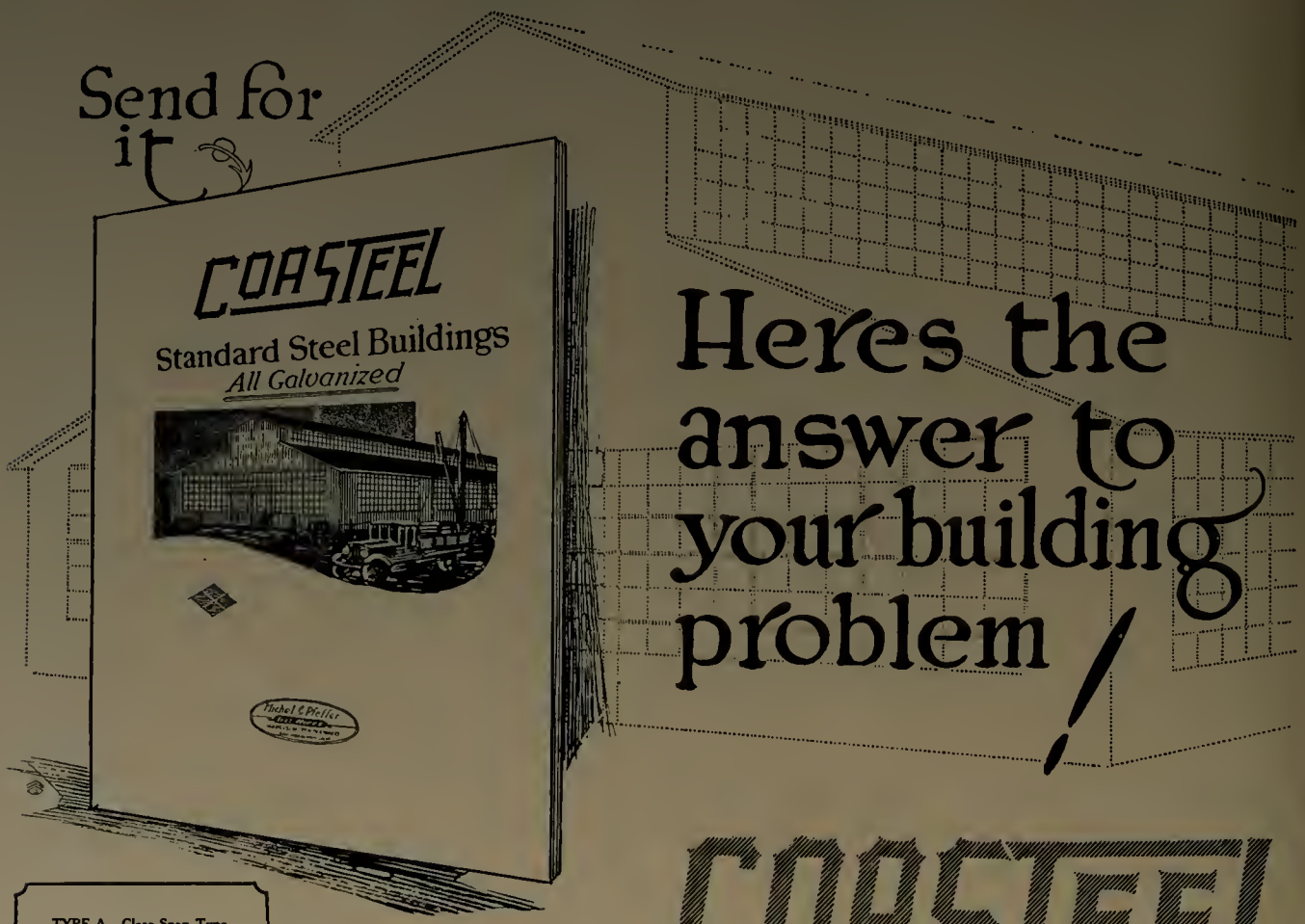

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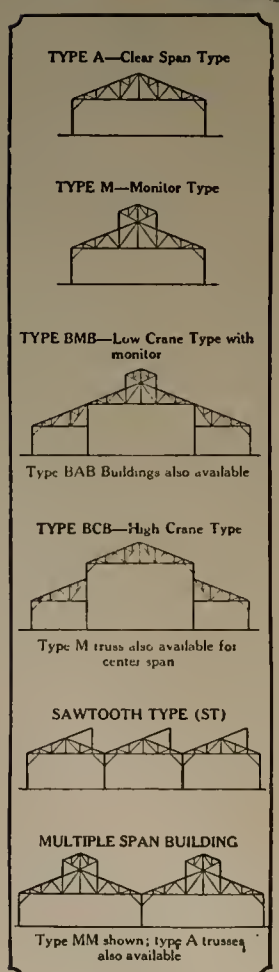
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THE MIAMI HURRICANE

[BY HENRY LA POINTE, A. I. A.]

MIAMI, deluged, tempest-torn, swept by the full force of meteorological storm center, emerges from devastation and chaos to renascence. Normalcy has come to the minds of the people and while yet somewhat dazed they are sane and animated with indomitable courage. It is quite probable that property loss would have been materially less if some of the construction, in past years, had been more substantial. Many years of exemption from severe storms had lulled the people into a sense of security from devastating disturbances, and led to the belief that almost any structure that would protect from normal weather conditions was all that was necessary in this semitropical climate. The consequence has been that thousands of these homes, comfortable and sufficient during normal weather, when suddenly swept by a tempest of gigantic force, were entirely demolished or so utterly crippled that they will have to be rebuilt.

The storm intensity may be partially realized from the knowledge that the barometer-reading was the lowest in this country's history and that the wind attained a velocity of 130 miles per hour. The storm first broke around midnight and continued until in the early morning of September 18; thence came a calm of about an hour; then, with renewed force and almost reverse direction, it swirled with demoniac fury for several hours. It was during this last period that the greatest damage was done.

The Miami building code requires that wind pressure be figured at twenty pounds per square foot and, as all plans have to pass a rigid examination by our efficient Building Department, there is no doubt in my mind but that our buildings were so designed.

The formula used by the United States Signal Service is $p=0.004\ V^2$. This means that a wind pressure of 20 pounds per foot is attained at a wind velocity of 70 miles per hour and that with a velocity of 130 miles the pressure would be 67.6 pounds. This enormous pressure was the direct cause of the sway in buildings in excess of eight stories in height.

Buildings constructed with steel frames and reinforced frames of concrete withstood the pressure remarkably well, so well that only one building with steel frame suffered severely and this building, from a superficial examination, appears to be inadequately wind braced. Several steel frame buildings that I have examined show the result of sway, but not to any serious extent. Reinforced concrete structures, as far as my examinations have progressed, show no structural damages. The highest reinforced concrete structure is but fourteen stories and several twelve stories. The bulk of construction is of reinforced concrete from four to twelve stories and the major number of steel structures have been erected in the past three years. Aside from the one steel structure seriously damaged there is no structural damage to steel and concrete of a serious nature.

The principal damage to the business buildings in the city was confined to water damage, plate-glass breakage, ripping off of roof coverings, blowing in of sash frames and sash and in many cases the blowing in of panel walls. The residence sections of the city and suburbs were greatly damaged. Frame buildings of flimsy construction were entirely demolished, as were also poorly constructed cement block structures. The demolition of sash frames and sash that were insecurely anchored in masonry resulted in opening the building to the full lifting force of the wind, ripping off roofs and overturning walls. A survey of the residential sections shows that well-designed buildings, honestly constructed, resisted the impact of the storm with but little damage, and that principally loss of roof coverings and broken glass.

A superficial examination of the situation proves, conclusively, that much of the loss sustained by Miami people might have been avoided if their homes and business buildings had been built by competent architects and builders instead of speculators. I venture to say that eighty per cent of all building damage can be laid to the door of the incompetent architect, the speculative builder and the owner who cheats himself when he builds otherwise than for permanency.

Structural steel and reinforced concrete, properly designed, will function safely even in such a tempest as recently occurred.

[Continued on page 461]

RESIDENCE OF MR. BEN WARNER, LOS ANGELES, CALIFORNIA. KOERNER AND GAGE, ARCHITECTS

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ENTRANCE, RESIDENCE MR. C. F. SMITH, BEVERLY HILLS, CALIFORNIA
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MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT

Photo by Whittington

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MAYA ARCHITECTURE

[BY ROBERT STACY-JUDD]

HAT really gave me the inspiration to special study of the Mayas was a careful perusal of John L. Stephens' narration "Incidents of Travel in Central America, Chiapas and Yucatan," published in two volumes in 1841, and his later work, "Incidents of Travel in Yucatan," two volumes in 1843. And after diligently reading these fascinating works I could not help but remark with surprise why so very little interest seemed to have been created among the general public at that time and throughout the years to follow. Either the world of thought put little value on the discoveries or the time was not ripe. Articles and volumes have appeared from time to time, but general apathy prevented the display of curiosity one would expect.

It was not until comparatively recently that a revival of interest among students of ancient lore brought these mysterious races and their remarkable works again before the public. In 1915 Dr. Herbert J. Spinden of the Peabody Museum published his wonderful memoirs as the result of his researches during the years 1906-1909 under the title of "A Study of Maya Art" and the long sleep of indifference seemed then to terminate. Interest in the Mayas was at last aroused.

Dr. Spinden is the first Maya scholar who has devoted himself to a thorough study of the ancient art of Central America as shown by the architecture, the sculptured monuments and other objects found in the ruined cities.

Apparently many students of Maya art have noticed the similarity of ornament and architectural principles to Indian, Chinese, Greek and Egyptian, and, to say the least, it is certainly disconcerting to meet with so many replicas and not believe they are due to a common origin. Yet, Dr. Spinden repudiates any such thought and emphatically states that the Mayas, ancient though they be, reflect none of the dignity of Eastern antiquity.

On the other hand, Le Ploygeon claims the Maya period of power in the neighborhood of 11,500 years ago. Spinden ridicules this assertion and reduces the period to a mere 2000 years. However, this only goes to show how little is actually known of historical or chronological facts appertaining to the early civilization on this hemisphere. Some day when Toltecan and Maya hieroglyphics have been deciphered, perhaps all theories may be overthrown and an age established which will make the great pyramids of Cheops appear youthful by comparison.

To my comparatively lay mind, the remarkable resemblance of details in Maya art to the recognized styles of ancient architecture seems to be conclusive of either borrowed principles or point to a common origin. For instance, the ruins of a gateway at Labna, Yucatan, contain a fine example of a stone carved chevron pattern belt, similar to Romanesque stone carving, or a decorative motif in Byzantine or Egyptian ornaments.

Again, the Acroterion Ridge tile or the Antefixas eaves tile of the Greeks could easily claim origin in the ruins of Labna.

Strange, too, that the Greek fret pattern, the Arabian, the Celtic, the Chinese, the Mooresque, all resemble the fret pattern used by the Mayas.

At first glance, the temples and, in particular, the principal buildings at Labna resemble a Greek temple. Same broad piers, same trabeated openings, same architrave surrounds, same continuous decorated frieze. The only main feature which seems to have no duplicate is the beautiful, tall, straight-jambed tapering arch.

Some serious students claim that the city of Chichen Itza in Yucatan is one of the world's greatest monuments of antiquity. Spinden, on the other hand, says the ruins northern or Yucatan area was developed considerably later than the southern area and places Chichen Itza in the second epoch, whilst the city of Copan in Honduras he established as one of the earliest Mayan cities and allocates it to the first epoch.

The Toltecans are reputed to be the most ancient tribe on this continent and are said to have been also the most polished. John L. Stephens suggests they were the originators of that peculiar style of architecture found in Guatemala and Yucatan which was adopted by all subsequent inhabitants.

Stephens in his "Incidents of Travel in Central America, Chiapas and Yucatan," 2 volumes, 1841, somewhat discredits the antiquity of the ruins of Uxmal, Copan and Palaque. His inference that the Aztecs or Mexicans of the time of the Spanish conquest had the same written language with the people of Copan and Palaque is a major reason in favor of his argument. Another of his arguments in favor of the more modern origin is the fact he discovered wooden beams in many buildings, those at Uxmal being in a perfect state of preservation at the time of his visit. Although the universal building material throughout Yucatan is limestone, which is also burned for lime, wood was used, yet sparingly.

Stephens says the architecture of the Mayas is peculiarly their own. Ancient races did not come here with their old ideas of cutting into solid rock and excavating, such as the great temples of India, and there were no columns. Yet according to Edward H. Thompson and others, "Sepulchres of High Priests 90 feet beneath the crown of the pyramids 50 feet in solid rock" and columns galore have sprung from the magic touch of the various exploration parties.

However, I cannot help but notice the remarkable resemblance, I might say almost a replica, between the two columned doorways in the east wing of the upper range of a place in Labna, Yucatan, and the rock-cut tomb of Beni Hasan in upper Egypt. The latter is the prototype of the Doric order and was built during the twelfth Egyptian dynasty, B. C. 2778-2565. The Doric is the first of the five classic orders.

In designing the general scheme, decorative detail, and mural paintings for the Monrovia Hotel, care was taken that only what might be termed the principles of Maya design were used. In some cases, such as the ornament surrounding the entrance to the ladies' room in the lobby, a decorative unit from a date tablet was used as the theme. In other cases, such as the multiple column grouping, the unit was faithfully employed. As it is not entirely clear what the exact reason was for the peculiar medley of carved pieces, cubes, and the many quaint shapes forming some of the Maya panels, I did not duplicate any particular original panel of the temples, but assembled the curious units to my own fancy.

The grouping of decorative ornament on the exterior was designed under difficulty. Cost, being a great factor, necessitated curtailment. Yet there was a large surface to treat. To avoid spottiness, and yet form a continuity, created an aggravating problem. Balance was entirely discarded, as my theory was that the diversification of line would provide a mental link with the next group of ornament.

Upon entering the outer vestibule two mural paintings are depicted, one on each wall. That on the left-hand wall

[Continued on page 33]

MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT

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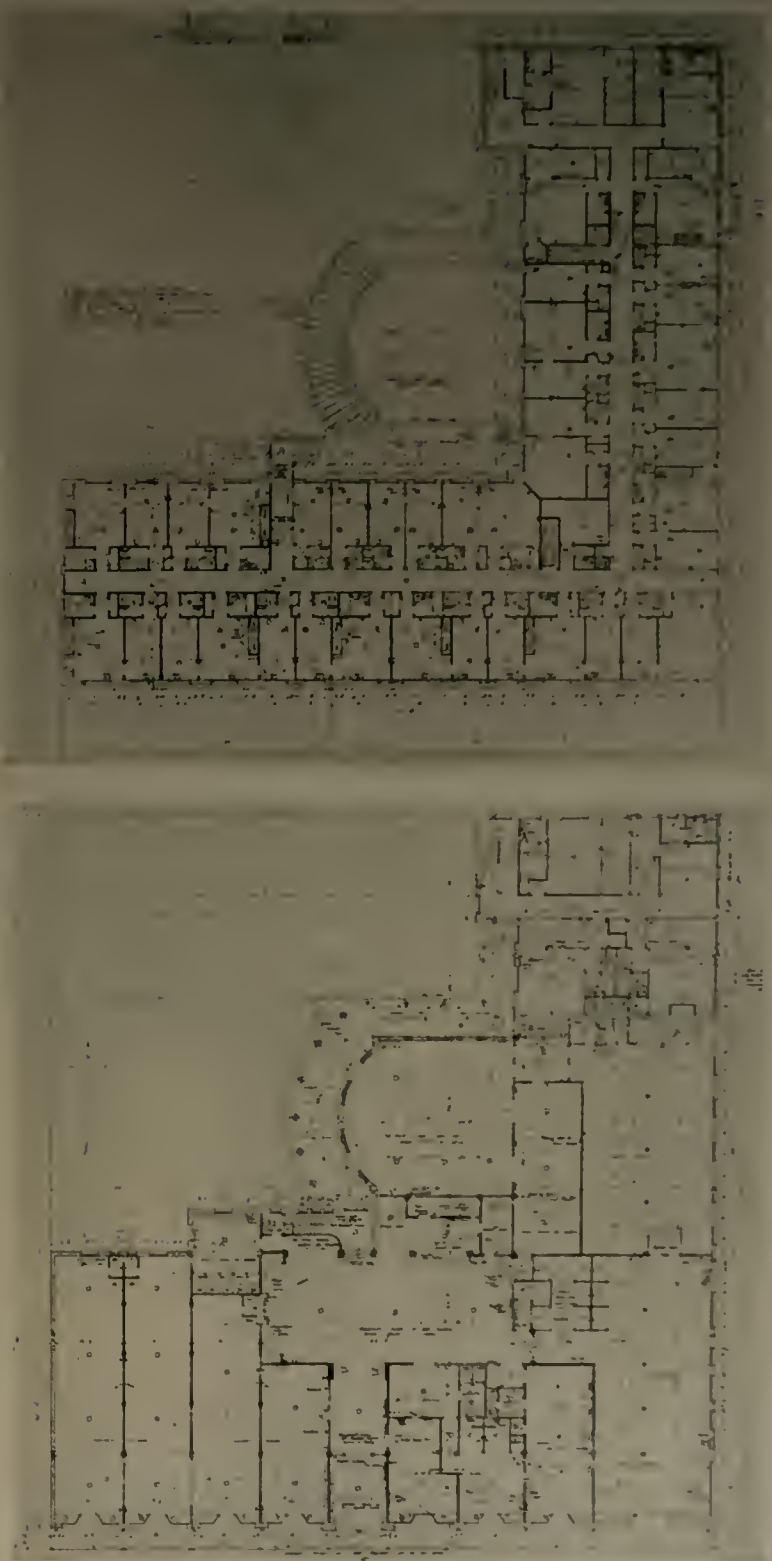

FLOOR PLANS, MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT

LOBBY, MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
ROBT. B. STACY-JUDD, ARCHITECT

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LOBBY, MONROVIA COMMUNITY HOTEL, MONROVIA, CALIFORNIA
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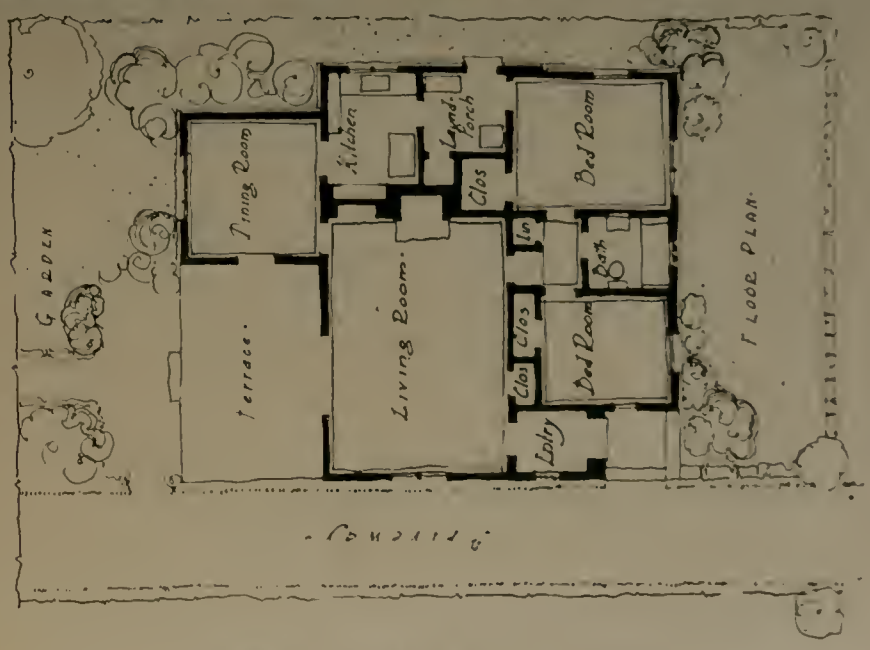

Comment by WALTER L. MOODY, *Architect*

Regardless of architectural style, we may generally say that the more successful houses are those of simple masses, good proportions, pleasant color, a simple and just use of materials and in all a proper adaptation to usefulness.

The sketch published above has a suggestion of English precedent. It stands the test of simplicity in design and is appropriate for the needs of the average small family. The plan is not one picked from the latest bungalow book. The plan and elevations are a combined unit, designed to fit an average city lot. Inspection of the arrangement of rooms will disclose convenience and accessibility of the various elements. The more important living room and dining room are located to give privacy to the family, with a pleasant vista on the garden. In this way we are able to realize, by careful planning, the full possibilities of a small city lot.

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CALIFORNIA STUCCO PORTLAND CEMENT

172

SKETCH BY H. A. SCHARY—MONASTERY, "EL DESIERTO DE LOS LEONES," MEXICO

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·EDITORIAL·

The Public Value of Art

RECENTLY Mr. Otto Kahn, banker and art patron of international fame, delivered an address to the Commonwealth Club of San Francisco which made a profound impression on the eight hundred business leaders assembled to hear him. Besides pointing out the great financial returns constantly accruing to the Old World countries through their treasures of architecture, sculpture, painting—which all the New World travels to see—he advanced the theory that much of modern American restlessness, with its accompanying crime, is caused by the dullness, the routine of most people's lives and the lack of any "food for the soul." He believes that art must be brought to the people, and that America, which has written such great pages in the world's history on civilization, science, invention, economics—is just about starting to write another great page, along lines of art, music, culture.

Mr. Kahn may be an idealist, but he has certainly proved that he has an intensely practical vision in the realm of finance. That his views on this subject were so enthusiastically received by a group of "hard-headed" business men augurs well for the rosy dawn of the new day of Art in America.

* * *

The Liability of Architects

A PROPOSAL has recently been made by a committee of the Royal Institute of British Architects to form an Architects' Defense Union for legal protection. Such a movement has interesting possibilities. Many an architect, especially among the younger members of the profession, has been compelled to put up with grave injustice through ignorance of his legal rights, or through inability to finance a legal action. The objects of the proposed Union are briefly:

(1) To defend actions brought against members for professional negligence, default or error.

(2) To recover fees earned by members where the R. I. B. A. Scale has been brought to the notice of their clients.

(3) To support or defend actions for libel or slander brought by or against members.

(4) To support actions brought by members to defend their ownership of designs.

An objection may be made to the term "Union," as in the public mind even the Institute is confused with a Union in the common interpretation of that form of organization Although such an association would be formed solely to protect its members' interests, yet there could not possibly exist any element of propaganda, boycott or pressure of any extra-legal kind It is in fact a form of insurance for due protection by law

* * *

Importance of Good Construction

THE interesting article on the effects of the Florida hurricane, published in this issue of the Pacific Coast Architect, emphasizes the same point brought out so forcibly by Santa Barbara's experience last year—the economic wisdom of good building construction.

It is folly to assume optimistically that no earthquake or hurricane is going to visit *this* region, and therefore cheap and lax methods of construction are "good enough." No one expects to be caught in a motor accident; but thousands of people are killed by motor cars, each year. When are we, as a nation, going to invest in the best kind of building insurance—honest, intelligent construction, which can be made, with so little extra cost, reasonably proof against fire and the forces of Nature?

* * *

RELIEF COMMITTEE FOR OSCAR WENDEROTH

A committee has formed for the relief of Oscar Wenderoth, formerly Supervising Architect of the United States Treasury Department, who some time ago suffered the total loss of his eyesight. The committee believes the efforts Mr. Wenderoth is making to regain a real measure of independence, despite the handicaps under which he is placed, warrant the encouragement of those who know him, or know of the work he accomplished during the years he gave to the Federal Government in various technical capacities. He has taught himself to read and write in Braille so as to further develop his skill in writing.

Contributions should be sent to H. J. Lucas, Treasurer, Committee for Relief of Oscar Wendereth, care of The Northwestern Terra Cotta Company, 2525 Clybourn Avenue, Chicago, Ill.

* * *

HOUSE BEAUTIFUL COVER COMPETITION

The publishers of House Beautiful announce the fifth annual competition for cover designs. Prizes ranging from $500 for the first are offered for the best designs submitted All entries must be received by January 14, 1927. Full information regarding the competition may be secured from The House Beautiful Publishing Co., 8 Arlington street, Boston, Mass.

Have you copies of

FEBRUARY, 1926, *or* AUGUST, 1926?

As our files are nearly exhausted on the above two numbers of Pacific Coast Architect we will gladly pay for copies returned to Business Office, 703 Market Street, San Francisco.

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MONTHLY BULLETIN

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NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, November 16, 1926, at 6:30 p.m. Dinner will be served at 75 cents per plate.

ANNUAL MEETING

The annual meeting of the San Francisco Chapter, A. I. A., was held on Tuesday, October 19, 1926, in the rooms of San Francisco Architectural Club, 523 Pine St.

In the absence of President John Reid, Jr., the meeting was called to order by Vice-President Harris Allen at 7:50 p.m. The following members were present:

Messrs. Wm. Crim, Jr., Frederick H. Meyer, Henry Gutterson, Wm. G. Corlett, Albert J. Evers, Harris Allen, Leffler B. Miller, Warren C. Perry, Howard E. Burnett, Edgar B. Hurt, Chas. F. Maury, James H. Mitchell, E. G. Bangs, Ernest Coxhead, Frederick H. Reimers, Birge M. Clark, E. H. Hildebrand, J. H. Christie, E. L. Norberg.

Mr. E. E. Johnson, junior member of the Institute, was present. The guests present were Mr. R. C. Buell and Mr. E. J. Kennedy of the Portland Cement Association, Mr. Walter Bates of the California Stucco Products Co. and Mr. J. Leslie Meek of the Pacific Coast Architect.

MINUTES

Minutes of previous meeting were accepted as published.

In the absence of President John Reid, Jr., there was no annual address of the President and for the same reason no report was read from the Executive Committee.

The report of the Secretary-Treasurer was delayed, and it was moved, seconded and carried that a committee be appointed to receive these reports and report to the Chapter at the next meeting.

REPORTS OF STANDING COMMITTEES

Committee on Practice:

Chairman Wm. G. Corlett made a brief verbal report.

Committee on Relations with Coast Chapters: No report.

Committee on Building Laws and Legislation:

Chairman Frederick H. Meyer announced that he would give a written report at the next meeting. He gave a brief verbal report.

Committee on Public Information and Entertainment:

Chairman Harris Allen submitted a written report with recommendations, which was received and placed on file.

Committee on Education and Library of the Architectural Club:

Chairman Warren C. Perry made a written report on the possibility of placing the courses of the Architectural Club under University Extension. The report was ordered received and placed on file for further action.

Committee on Membership: In the absence of Chairman Wm. C. Hays, Mr. Henry Gutterson reported verbally on the progress of the Membership Committee.

Committee on Uniform Code: No report.

Exhibition Committee: In the absence of Chairman Earle B. Bertz, Mr. Harris Allen made a verbal report.

Committee on Civic Development: No report.

Committee on City Planning. Chairman Coxhead submitted written report, which was received and placed on file.

UNFINISHED BUSINESS

The Secretary reported on the various steps taken as directed at the last meeting in regard to changing the name of the Chapter. It was moved, seconded and carried that the following amendment to the Constitution, published for twenty days and approved by the Board of Directors, be adopted and that the Executive Committee be empowered to take the necessary steps to effect its provision legally:

Amendment

The second sentence of Article I shall be amended to read as follows:

> "It exists by authority of a charter granted by the Institute in accordance with its By-Laws and the corporate name of the society is the Northern California Chapter of The American Institute of Architects, and it is so incorporated under the laws of the State of California."

ELECTION OF EXECUTIVE COMMITTEE AND OFFICERS

The Chairman announced that, as no further nominations had been received, a motion was in order to instruct the Secretary to cast the ballot for the nominations of the Nominating Committee. It was moved, seconded and carried that the Secretary cast the ballot as follows:

President, John Reid, Jr.; Vice-President, Harris C. Allen; Secretary and Treasurer, Albert J. Evers, Directors for three years, Fred H. Meyer, Henry H. Gutterson.

Other Directors remaining on the Board are J. F. Fairweather, two years; Wm. C. Hays, two years, Earle B Bertz, one year; Wm. G. Corlett, one year.

NEW BUSINESS

The Secretary read a letter from the Committee for the Relief of Oscar Wenderoth. Since all Institute members had received the communication, it was called to the attention of the Chapter and placed on file.

There being no further business, the meeting adjourned

Respectfully submitted, ALBERT J EVERS, *Secretary*.

After adjournment, members of the San Francisco Architectural Club and others joined with the Chapter, and Mr. Buell of the Portland Cement Association introduced Mr. E. J. Kennedy, who showed a film illustrating stucco textures and later demonstrated in actual material beautiful color work in stucco. Those present were indeed fortunate to see such an instructive demonstration, and the thanks of the Chapter are due to the Portland Cement Association.

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PERSONAL GLIMPSES

[*Sketch from life in this issue by Ramm*]

AUSTIN BLACK

THE reader is doubtless familiar with the genial, rugged lineaments of "Cal" Pine. Unlikely as it may seem from the above sketch, Mr. Black is the father of "Cal" Pine and responsible for his wise saws (if such a term be applicable to a lumberjack).

Rooting around for statistics, the fact was dug up that Mr. Black first saw the light in Tuckahoe, New York, in 1884. He graduated from Jersey State college and dedicated himself to producing more light, through Publicity and Publication. For seven years he was advertising manager for the Trenton Potteries Co., then ten years with the "American Architect," then the "Architectural Record" and the F. W. Dodge Co. publications. Coming west, he became advertising manager of the Pacific Lumber Co. and since 1924 has been with The California White and Sugar Pine Association.

Mr. Black is married and lives in Piedmont, California. He owns to more than one hobby; music—such diverse audiences as a church congregation and the Bohemian Club both enjoy his fine baritone—motoring, gardening, and good architecture. It is not inappropriate to say that he takes pride in a Growing Business.

* * *

The Vincent Whitney Company on November 1st acquired the ownership of the Richard Spencer Co., distributors for Sedgwick dumb waiter, Watson metal screen, Reese metal weather strip, Inviso roller screen and other lines. The Richard Spencer Co. will continue as a separate organization and through its connection with the larger company will be in a position to extend even better service to its customers.

IN THE PROFESSION

Appreciation of good architecture is being developed in the Portland public schools by a contest between students, prizes going to those who succeed in naming the types of architecture expressed in the city's best-designed buildings. The movement is being sponsored by the Oregon Chapter of the American Institute of Architects.

* * *

Work is progressing on a fifteen-story insurance office building at Sansome and Pine streets, San Francisco. The building is to be of Gothic type and especially constructed to take care of the needs of insurance brokers. Powers and Ahnden are the architects.

* * *

Preliminary sketches have been prepared by Architect Frederick H. Meyer for a fifteen-story building to be erected at Mission and New Montgomery streets, for the San Francisco Builders Exchange.

* * *

A new Grace Cathedral is to be erected in San Francisco at a cost of $4,000,000. Lewis P. Hobart is the architect and Cram & Ferguson, Boston architects, are associate architects.

* * *

Willis Polk & Co. have prepared plans for a group of community apartments to be erected at Chestnut and Larkin streets, San Francisco.

* * *

A new high school, to cost $600,000, is soon to be constructed at San Mateo. Earnest and John Norberg are the architects.

* * *

The Los Angeles office of the firm of Schultze and Weaver, architects, is now located in the Pacific Mutual Building, Los Angeles.

* * *

Lloyd Rally, architect, is now located at 1411 N. Stanley avenue, Hollywood, Cal.

* * *

Reginald Johnson, architect, Pasadena, is preparing plans for the new Biltmore Hotel, Santa Barbara.

* * *

Paul R. Williams, architect, has removed his office to the Wilshire Arts Building, Los Angeles.

* * *

John C. Deardorf, architect, is now located at 1839 Altura Place, San Diego.

* * *

Luther Fentress, architect, has moved from Los Angeles to 1822 Camden avenue, South Pasadena, Cal.

* * *

Arthur E. Harvey, architect, has moved to 531 N. Gower street, Los Angeles.

* * *

Construction has started on the new Masonic Temple in Burlingame, Carl Werner, architect.

* * *

The Montague Furnace Co., Inc., San Francisco, manufacturers of the Page gas furnace, announce the appointment of E. J. Hilscher, 94 Columbia street, Seattle, Wash., as Northwestern sales representative. Mr. Hilscher is prepared to supply full information regarding the Page gas furnace and its installation.

RUSS BUILDING, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT. — On this and the page opposite are views of three buildings now under construction in San Francisco; two are progress photos, the other of a model cleverly inserted in its actual environment. All are typical of the healthy building activity in that city. See Building Survey on page 45 of this issue.

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S. F. ARCHITECTURAL CLUB NOTES

ON WEDNESDAY evening, October 6, the quarterly initiation of the San Francisco Architectural Club was held in our club rooms. It was the most successful initiation in the history of the Club. The Banquet Room was crowded to the full capacity. The master of ceremony and his four spirits initiated thirty members into our organization. The ceremony was entertaining as well as interesting and the enjoyment of the evening was heightened by refreshments served over the "Bar."

A set of drawing instruments was raffled off and our old friend Mr. Wm. Watson held the lucky number.

A collection of water-color sketches by Mr. Juan M. Arellano, a prominent Philippine architect, was on exhibit at the Club last month, and as a result some of the members have spent their spare week-ends sketching. You will be interested to know that Mr. Arellano is the Consulting Architect of the Philippine Government and that he has studied abroad besides being a graduate of one of our American colleges. His stop-over in our city, while on a tour to study our modern day building construction, was to the Club's advantage.

Through the courtesy of the San Francisco Chapter of the American Institute of Architects the members enjoyed the demonstration of Portland cement stucco on Thursday evening, October 19. Those who were present received some practical hints in the art of plastering. It has been said by a member of the Institute that a similar demonstration will be held in the future in the hope of securing a larger attendance to receive this educational benefit.

On October 21 we held our eighteenth weekly Thursday luncheon at the Club's Banquet Room under the new management of Mr. C. H. Singleton, former manager of the Claremont Hotel. The weekly luncheon has proven a successful event of the Club's life and an average of twenty-five of its members attend weekly.

The first problems of the season were sent east for judgment and the Atelier is well under way under the leadership of Don Works, Massier who succeeded H. J. Anderson, and Alfred Johnson, Sous Massier, who fills the vacancy of R. J. Blas, who left for Harvard.

The report of the problems will be published in the next issue. Mr. K. E. Ponsford has taken over the Order Class of Mr. James A. Magee, who left town for an indefinite length of time.

Our Twenty-fifth Anniversary will be celebrated at one of our famous Jinks some time in December. The Entertainment Committee is beginning on a program that will make up for the one we missed last year.

J. H. DEVITT, *Publicity Manager.*

* * *

BUILDING SURVEY

(Prepared from figures furnished by S. W. Straus & Co.)

NATIONAL: Reports from 463 cities and towns show a loss of 16 per cent for the month of September, compared with September, 1925. The same cities lost 4½ per cent during the first nine months of the year compared with the same period last year. The volume of building permits for the three quarters of the year was $3,281,735,879. New York, Los Angeles, Cleveland, Boston, St. Louis, Milwaukee, Pittsburgh, Portland, Ore., and Oakland, Calif., all reported declines for September as compared with the same month a year ago. Important gains were shown in Chicago, Detroit, San Francisco, Newark, N. J., Baltimore, Albany, Cincinnati, Buffalo and Columbus, Ohio.

PACIFIC COAST: The nine months' total for 96 principal cities in the Pacific Coast States is $384,143,274, a 7 per cent reduction from the total for the same period last year. Fifty one cities report gains over last year's record, which indicates the building industry is in excellent condition on the Pacific Coast.

San Francisco: Building permits issued during the first nine months of the year totaled $43,943,708, this is an increase of 11 per cent over last year's figures. This is one of the best showings made by any city in the country and proves the carpenters' strike has not curtailed building activity in this city. The September total shows a 26 per cent gain over the total for September of last year.

Los Angeles: The three-quarter total for this city amounted to $95,277,860, a 17 per cent reduction from last year's activity. This figure shows, however, Los Angeles is still doing a tremendous amount of building.

Seattle: Total for the nine months period is $26,403,800, a slight gain over 1925.

Portland: Issued $26,403,800 in building permits during the nine months, 15 per cent less than the unprecedented record of last year.

San Diego, Santa Monica, Pasadena and San Jose report gains over 1925, for the nine months' period, Oakland and Long Beach report a decline in permits issued.

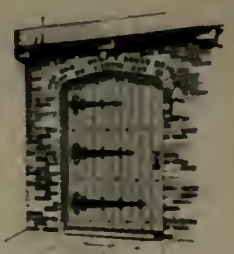
* * *

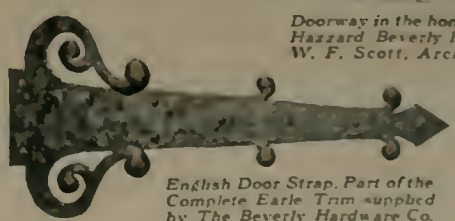
RUSS BUILDING CORNER-STONE LAID

The corner-stone for the thirty-story Russ Building now under construction on Montgomery street, San Francisco, was laid November 1st, at which ceremony Mayor James Rolph and President Clay Miller of the San Francisco Chamber of Commerce spoke.

The steel frame of the Russ Building is now being erected; when completed the building will contain 9000 tons of structural steel. It is planned to have the building ready for occupancy by November 1, 1927. George W. Kelham is the architect. The cost of the building will be more than $6,000,000.

Hardware Worthy of Doors of Distinction





Doorway in the home of T. H. Hazzard, Beverly Hills, Calif. W. F. Scott, Architect.

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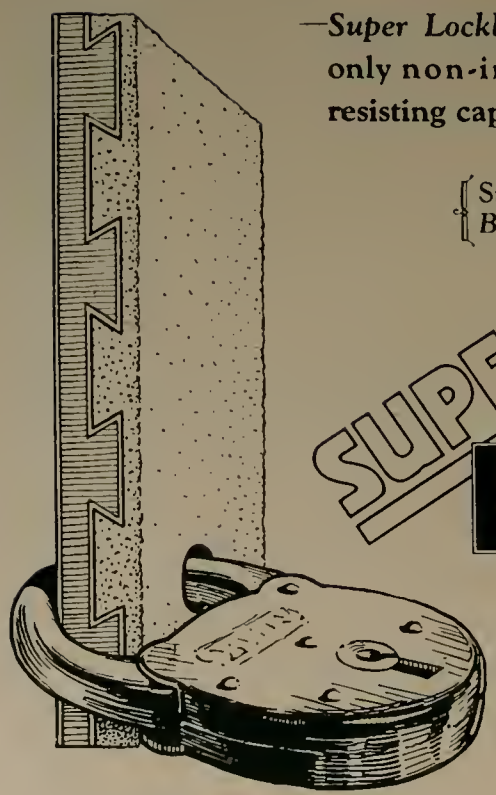

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THE MIAMI HURRICANE

[Continued from page 9]

Tile roofs and heavy projections are a menace. Massive ornamentation should be eliminated. Buildings should be designed for a higher wind pressure. I find built-up roofing, mopped to the roof and covered with gravel or slag, the most satisfactory. Built-up roofing with dry-sheet nailed to the roof, and metal roofs, pulled away from the roof by suction. Cap and base flashings were torn out, but where roofing was carried up the face of parapet walls and under well-constructed copings there was very little damage.

Long parapet walls were destroyed and in future buildings such walls should be built with stub columns extending up from columns below. Pitched roofs covered with clay tile, grouted with cement mortar and laid in cement mortar, proved the best. Wood and asbestos shingles were fairly good, but gave way at the nailings. Asphalt shingles had the least resistance, tearing away from the nailing. Panel walls of reinforced concrete, brick and interlocking tile had the greatest resistance. Residence walls of brick, tile, cement blocks and properly timbered wood construction stood well.

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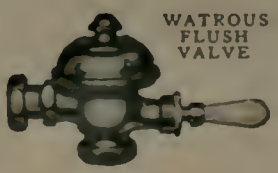

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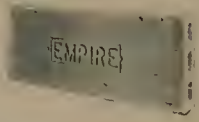

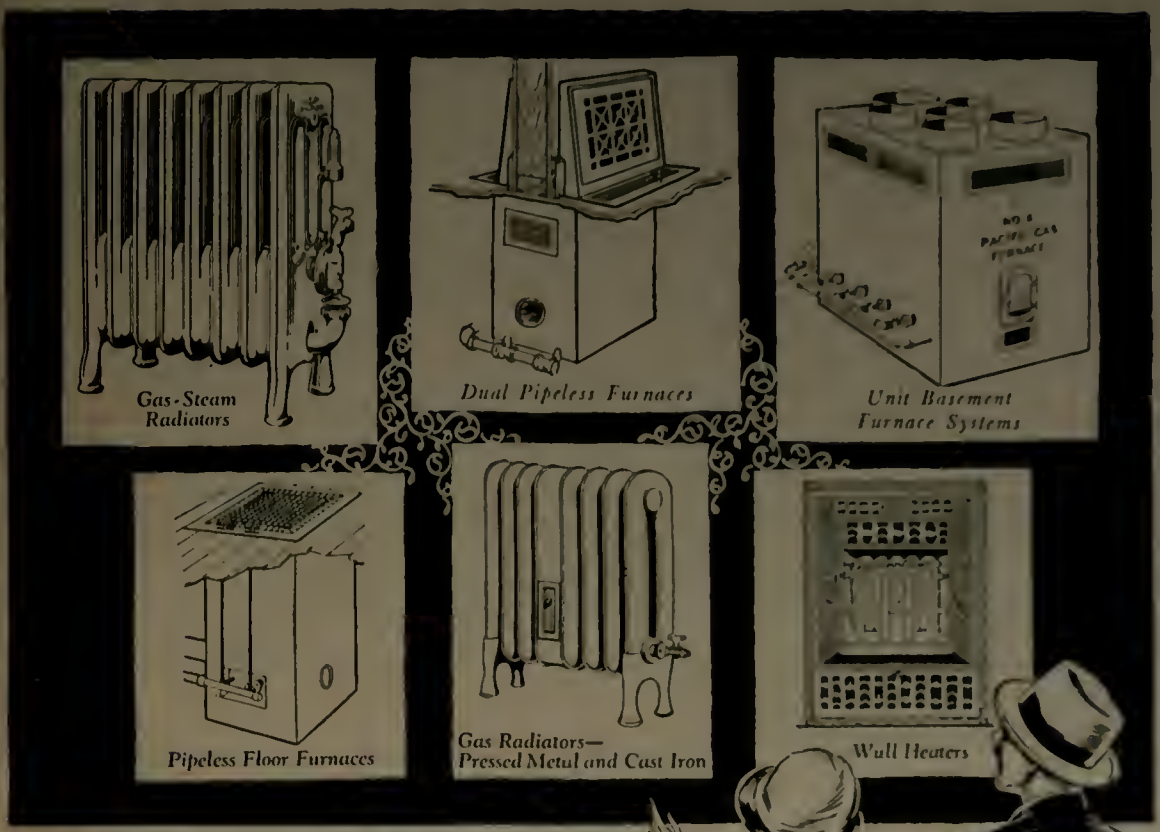

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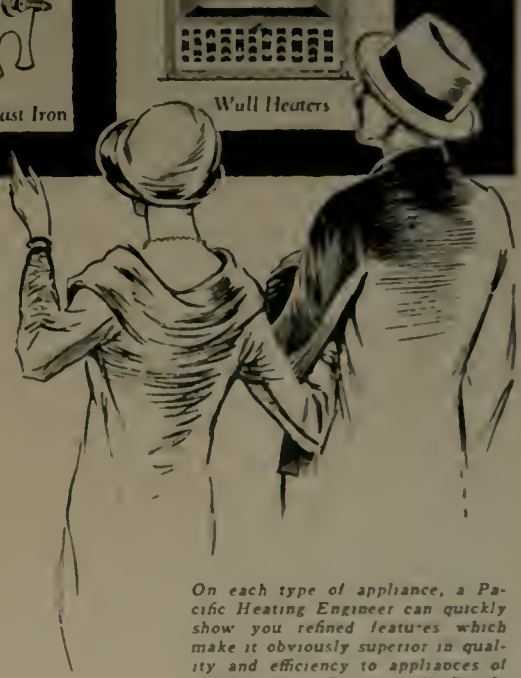

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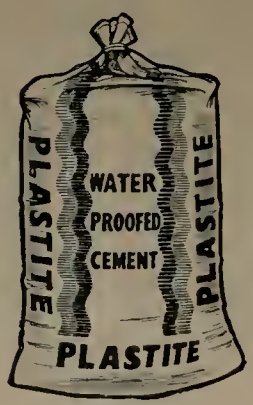

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MAYA ARCHITECTURE

[Continued from page 27]

as you enter is a modification of the famous wall panel "The Kingdom of Darkness" of the "Middle of the Earth." To the left of the painting is the "God of Death" and on the right is the "Goddess of Death." In the center is the figure of a man falling into the nether regions, and over him is the moon. To the left and right of the center will be seen the turkey and the eagle representing demons of darkness.

The mural painting on the east wall of the outer vestibule and the one on the east wall of the inner vestibule are original compositions of mine and represent "Feast of Good Harvest" and the "God of Joy" respectively.

The stone carved effects on the four walls of the lobby are merely original designs of mine based on Maya art. It will be noticed that the arch over the entrance from the vestibule to the lobby has an uncanny similarity in general outline to the common arch of the Chinese. This likeness was not discovered until after I had completed the colored drawing of the lobby interior. It is interesting to note the remarkable resemblance of Maya details to details of practically all the established styles of architecture throughout the world.

The murals on the south wall of the lobby are original adaptations of mine. The one next to the ingle-nook fireplace represents the Sun God blessing the crops. The mural next to the ladies' room entrance represents the God of Lust with the symbols of the days linked to his body.

The ceiling is an adaptation of an intricate mosaic of the Mayas. The three pendant electric fixtures in the ceiling are original conceptions of mine representing carved stone.

The main dining-room is treated in crude colors with

[Concluded on page 57]

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MAYA ARCHITECTURE

[Continued from page 51]

two crude mural paintings. The one on the north wall, being 28 feet long, represents the progress in commerce and art of the races from the southern influx of the Mayas till the period of the Spanish Inquisition. The ship pointing seaward represents the birth of modern commerce.

On the south wall is an allegory representing the transition of the early races on this continent and the advent of the white races.

The electric fixtures are my weird conceptions based on Maya details.

The three smaller dining-rooms form a simple Spanish treatment, the outstanding feature being the curious electric fixtures. It may be mentioned, en passant, that all the electric light fixtures as well as all decorative details were designed by me and are copyrighted.

* * *

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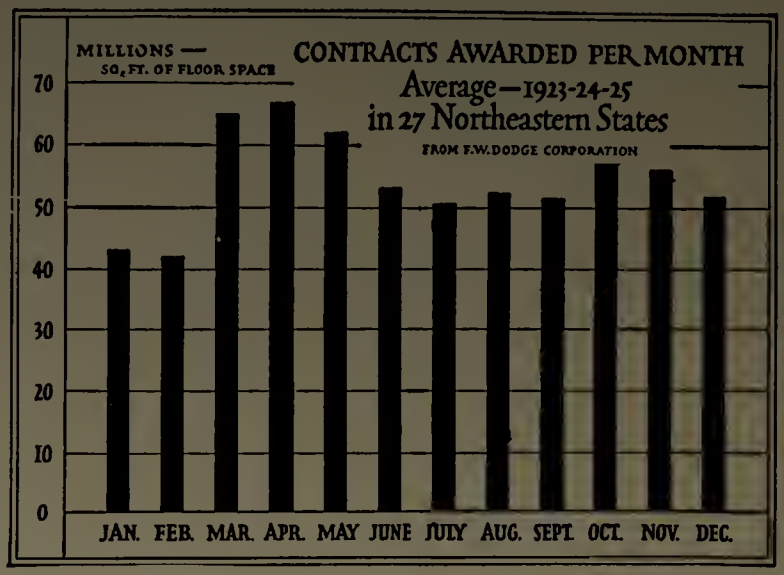

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THE SMALL SHOP

[BY ZOE A. BATTU]

APPARENTLY this is the day of the skyscraper; of city skylines whose towers and masses seem like the houses of a race of giants. Nothing less than the stupendous seems to have any hold on the imagination of American Business. It appears, almost, that there is hardly any logical place for the small commercial and shop building. In an age dominated by mass, the small scale building and enterprise appears to have no good reason for being.

But really, this is a mere surface impression. As a matter of fact, the small shop building and the type of enterprise it houses have a definite niche in the present-day business scheme. The exclusive shop structure has a reason for being that is economically, artistically and architecturally sound and practical.

Briefly, it is this—both large and small businesses have a sphere in which they can operate. Each has a market in which it serves. Owing to the increasing wealth of the country, the purchasing power of the individual grows yearly, and this continually widens the spheres and markets wherein the large and small shop operate. As the individual gains ground financially, he usually acquires discrimination and a desire for the finer things of life. He is not content with ordinary merchandise bought in ordinary surroundings. He seeks out the smaller shop, whose stocks are notable for their excellence and unique craftsmanship.

At this point the practical advertising value of the well and distinctively designed exclusive shop structure becomes evident. If the skyscraper and very large store identify themselves and their location by their very mass, the small shop building can do likewise through the possession of originality, artistry and nicety of detail. It may even be tucked away in a side street, but if it has architectural character, the side-street location ceases to be a liability and becomes an asset.

In short, the small shop building can be made a spot apart to which the customer comes with anticipation, lingers pleasantly, departs reluctantly and treasures his purchase the more because it came from a certain shop of unquestioned prestige. With the passage of time the building mellows; its merchandise, customers and its owner himself fuse themselves into an inseparable and charming whole. The march of efficiency may well leave the large retail structure awkwardly out of step with a newer day of time and labor saving installations, but this hardly befalls the smaller place, because it is built to serve the moods of the leisurely shopper rather than the clamor of the hurried buyer.

And it must not be overlooked that even the great department stores realize the imaginative and sales appeal of the small shop building. De-

John Howell's Book Shop, San Francisco
W. C. Hays, Architect

partment stores go to endless expense to create stores within stores; small shops within great buildings. Model homes for the display of furniture are built. Sportwear shops are duplicates of pretentious golf and country clubs. It has come to the pass that if one cannot afford the time or money for a vacation of touring, camping, hunting and fishing, he need not exactly miss all the fun. Occasionally he can spend an hour or two in the camping and sporting goods section of the nearest department store. This substitute may not be entirely satisfactory, but it will at least relieve the pressure and make life in summer, without a vacation, endurable.

The idea behind all this is to appeal to the imagination; to create a background and stage setting in keeping with the spirit of the merchandise offered. Thus by clever suggestion the impersonal, mechanical atmosphere of the very large institution is given human interest appeal. It is self-evident that the device pays hugely in sales and profits, and the architect with a client who is prone to cling to beaten paths may win his case by pointing out these facts.

The several shop fronts and interiors featured in the forthcoming pages are not offered as a model collection. Doubtless there are many more examples of this type of structure about San Francisco Bay, and throughout the West, more pretentious and possibly of greater architectural excellence than those we show herewith. Whatever may be the limitations of the collection, as a collection, they will hardly be found in the individual examples. For, as a whole, the buildings have good advertising value, as well as architectural merit, and the principles they embody will no doubt be a source of many ideas that can be profitably adapted and applied to the designing of small commercial and shop structures.

John Howell's Book Shop, San Francisco
W. C. Hays, Architect

Ingle, John Howell's Book Shop, San Francisco

* * *

COMPETITION FOR WOOD HOME DESIGN

A prize of $2500 is offered by C. W. Stimson, Seattle lumberman, for an all-wood home design which will best present the possibilities of woods native to the Pacific Northwest. Mr. Stimson has offered this prize through the West Coast Lumber Trade Extension Bureau, this city. It is to be awarded in a nation-wide contest open to all interested persons. The contest will begin in January and close July 1, 1927. Other prizes in proportion, the Bureau stated, will be made available.

"This prize," Mr. Stimson said today, "is offered to bring out ideas. I have no idea what kind of a design will result and I do not much care. I want to emphasize the beauty and the permanence in the oldest and most artistic building material we have—wood."

The contest will be conducted, the Bureau stated, under the competition code of the American Institute of Architects. The conditions will be as follows:

1. The prize is offered for the design of a dwelling of wood, with broad latitude in size and cost;
2. It must be based on the use of woods native to the Pacific Northwest;
3. It must develop the unusual possibilities of Pacific Northwest woods;
4. Conventional style will not be considered as important and the greatest leeway will be allowed in this respect.

Mr. Stimson is manager of the Stimson Timber Company, which operates a lumber manufacturing plant on Lake Union in Seattle. He has been identified with the lumber business in Washington State since boyhood. His company is an active member of the West Coast Lumber Trade Extension Bureau.

* * *

"Driwall Waterproofing and Decorative Coatings for Cement, Stucco, Brick and Stone Walls" and "Clear Driwall for Cut Stone Application—Specifications" are the titles of two very interesting and informative booklets offered by the Billings-Chapin Co., 1163 E. 40th street, Cleveland, Ohio.

LEFT — BUILDING FOR J. H. L'HOMMEDIEU, INC., OAKLAND, CALIFORNIA. CHAS. W. MCCALL, ARCHITECT
RIGHT — "KOFFEE KADDY" SANDWICH SHOP FOR Z. W. WHITE, OAKLAND, CALIFORNIA
Photos by Waters and Hamlin HARRIS ALLEN AND E. W. CANNON, ASSOCIATED ARCHITECTS

ABOVE—"THE HOUSE OF CRANE" RESTAURANT, OAKLAND, CALIFORNIA
CHAS. W. McCALL, ARCHITECT
BELOW—"HYMAN'S SHOP," OAKLAND, CALIFORNIA
FREDERICK H. REIMERS, ARCHITECT

INTERIORS, "THE HOUSE OF CRANE," OAKLAND, CALIFORNIA
CHAS. W. McCALL, ARCHITECT

INTERIOR, HYMAN'S SHOP, OAKLAND, CALIFORNIA. FREDERICK H. REIMERS, ARCHITECT

INTERIOR, HYMAN'S SHOP, OAKLAND, CALIFORNIA FREDERICK H. REIMERS, ARCHITECT

LEFT—SHOP FOR TUPPER AND REED, BERKELEY, CALIFORNIA. W. R. YELLAND, ARCHITECT
RIGHT—BUILDING FOR E. P. SOULE, OAKLAND, CALIFORNIA. FREDERICK H. REIMERS, ARCHITECT

INTERIORS, SHOP FOR TUPPER AND REED, BERKELEY, CALIFORNIA
W. R. YELLAND, ARCHITECT

Photos by Ford E. Samuel

ABOVE—STUDIO SHOPS BUILDING, PALO ALTO, CALIFORNIA
PEDRO J. LEMOS, DESIGNER
BELOW—HUGHES BUILDING, PALO ALTO, CALIFORNIA
JOHN C. BRANNER, ARCHITECT

PATIO DETAIL, STUDIO SHOPS BUILDING, PALO ALTO, CALIFORNIA
PEDRO J. LEMOS, DESIGNER

PATIO DETAILS, STUDIO SHOPS BUILDING, PALO ALTO, CALIFORNIA. PEDRO J. LEMOS, DESIGNER

GOTHAM SHOP, STUDIO SHOPS BUILDING, PALO ALTO, CALIFORNIA. PEDRO J. LEMOS, DESIGNER

LOIS MARTIN SHOP, SAN FRANCISCO, CALIFORNIA. LOIS MARTIN, DESIGNER

FACTS ABOUT GYPSUM

[BY H. J. SCHWEIM]
Chief Engineer of the Gypsum Industries

GYPSUM is known chemically as hydrous calcium sulphate. Its chemical formula is $CaSO_4 \cdot 2H_2O$. In the calcining process approximately one and one half parts of water are driven off leaving $CaSO_4 \cdot \frac{1}{2}H_2O$ or hemihydrate.

Gypsum was discovered in New York State in 1792 and in 1808 a stock company was formed to quarry and market land plaster However, it was not until 1892 that the first calcined gypsum plaster was produced in New York State. In 1895 the tonnage of crude and calcined gypsum amounted to 265,000 tons, which was produced in thirteen States. In 1925 over five million tons of gypsum were mined with a valuation in excess of forty-two million dollars. From these figures, which are quoted from government reports, you can realize the tremendous growth of the gypsum industry.

During the past few years a number of new products have been developed. One of them is gypsum sheathing board. With gypsum sheathing board to protect the studs from fire from the outside and with gypsum lath or gypsum wall board to protect it from the inside, these materials will go far toward reducing our annual fire loss.

Tests conducted by Columbia University, Armour Institute of Technology, Chicago, and the building departments of Detroit and Indianapolis, show that gypsum sheathing board is many times stronger than wood sheathing from the viewpoint of lateral distortion.

Another new product is gypsum concrete, which is composed of one and one-half parts of a special gypsum cement, one part sand, and three parts of broken stone, gravel or cinders. This special cement has a compressive value of 2000 pounds per square inch and the gypsum concrete provides a total compressive strength of from 800 to 1300 pounds per square inch depending upon the aggregate used. Gypsum concrete is being used for exterior walls and partitions in one and two story residences so that it is now possible to build an all fireproof house at a cost not much greater than ordinary construction.

In an all fireproof house, the floor construction is either a Portland cement concrete joist system or metal lumber joists are used spaced not to exceed thirty inches on centers, on top of which is placed either ribbed lath or gypsum wall board, which acts as a centering for reinforced gypsum concrete floor construction.

Another development is cellular gypsum. This material is used in exterior walls between the studs and in attic ceilings between the joists as an insulating medium, and being a mineral insulator it is not subject to disintegration. At present there are four different weights of this material—twelve, eighteen, twenty-four, and thirty pounds per cubic foot, the lighter weight materials being used between the studs or joists where they are not subjected to any loads or stresses, while the heavier materials are used as floor fill between wood sleepers or as a base underneath cement finished floors, or as drainage fill and insulation on a roof.

With regard to fireproofing there are eight essentials which a material should possess in order to be classed as a fireproof building material. Gypsum possesses all eight of the essentials. These I have divided into two groups, the first four are termed absolute essentials and the second four economic essentials.

The absolute essentials are: (1) it must not burn; (2) it must not transmit heat at high temperatures; (3) it must not expand or contract unduly; (4) it must maintain the first three for the duration of the fire.

The four economic essentials are: (1) it must be light in weight, (2) it must be easily cut and fitted, (3) it must provide a good base for plaster, (4) it must be readily obtainable.

It is a well-known fact that all materials will fail in fire, that is, if the temperature is high enough and the duration long enough The method of failure, however, varies with different types of materials The method of failure in gypsum is by calcination Gypsum behaves in a fire unlike any other building material, because it possesses a characteristic inherent in no other material It provides its own sprinkler system When a fire strikes a gypsum wall, calcination begins—that is, the water of crystallization chemically combined in gypsum is driven off However, the depth of calcination is not proportional to the temperature or duration of the fire, but calcination proceeds more and more slowly as the time goes on. As the water evaporates it leaves the calcined portion on the surface, which adheres tenaciously to the balance of the material, thus providing a barrier or retarder to the fire Where the calcination is in progress the water is being driven off, thus leaving a wet, steamy, soggy mass which acts as a blanket to uncalcined portion of the material

The big advantage in gypsum as a fireproofing medium is that as long as there is any water of crystallization left in the material the temperature on the unexposed side cannot exceed 212° Fahrenheit, the boiling point of water, regardless of the temperature on the exposed side

At a test conducted in 1918 at the Underwriters' Laboratories, Inc., Chicago, on a five-inch solid gypsum block partition plastered with gypsum plaster, the temperature on the exposed side at the end of four hours was 2300° Fahrenheit. The temperature on the unexposed side was but 150° Fahrenheit. Figuring a room temperature of 70° Fahrenheit, this would mean an increase of but 80° Fahrenheit, or that less than four per cent of the temperature on the fire side was transmitted through the partition.

The third point of the absolute essentials is that it must not expand or contract unduly. The reason for this is that any material that will expand or contract to any great extent in a fire will disrupt itself by expanding and thus fail. Tests conducted by the Underwriters' Laboratories, Inc., as well as actual fires show that the contraction and expansion of gypsum in a fire is practically negligible. The reason for this is because it is impossible to heat the gypsum appreciably above 212° Fahrenheit, while there is any water of crystallization left

The four economic essentials hardly need to be discussed. It is a well-known fact that gypsum is lighter in weight than most any other structural building material. Due to the light weight of gypsum products, in the Statler Hotel at Cleveland the saving in dead load was in excess of 2400 tons, and in the Cleveland Athletic Club in Cleveland the saving amounted to more than 3700 tons This means a saving in cross-sectional area in beams, girders and columns and other supporting members including the footings. When we take into consideration the fact that a 4-inch reinforced gypsum slab weighs but sixteen pounds per square foot, we can readily see that the saving in dead load as compared with any other type of fireproof floor is tremendous

Calcined plaster has a great affinity for water It is always trying to revert to its original rock formation, consequently if stored on the ground or in a damp place it will draw the moisture from the soil or atmosphere as the case may be and the result will be short working

[Continued on page 45]

Few people realize the expert speed and craftsmanship which is required to apply gold or silver leaf properly to a ceiling. The scene here shown took place in the Directors' Room of the Coast Division Building, Pacific Telephone and Telegraph Co., San Francisco. An antique glaze was later applied in tone with the walnut walls. Miller and Pflueger, Architects; A. A. Cantin, Associate. A. Quandt and Sons, Painters and Decorators, 374 Guerrero St., San Francisco. Painters and Decorators since 1885.

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"FRENCH" APARTMENTS, OAKLAND, CALIFORNIA. FREDERICK H. REIMERS, ARCHITECT

Photos by Waters and Hancin

ENTRANCE DETAIL, "FRENCH" APARTMENTS, OAKLAND, CALIFORNIA
FREDERICK H. REIMERS, ARCHITECT

Photo by Waters and Hainlin

ENTRANCE DETAIL, "FRENCH" APARTMENTS, OAKLAND, CALIFORNIA
FREDERICK H. REIMERS, ARCHITECT

Photo by Waters and Hainlin

HOUSE OF A. R. WIDDOWSON, SACRAMENTO

A. R. WIDDOWSON, ARCHITECT

Tudor Shingle Tile

THIS illustration shows the first California house roofed with Gladding, McBean & Co.'s new Tudor Shingle Tile. The tile is of variegated russet brown and rose shades, laid irregularly. Not only in color, but in form, the Tudor Tile harmonizes perfectly with the design of this charming house. Tudor Shingle Tile is the latest of a long line of clay products developed by this company in its fifty years of manufacturing experience.

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MAIN ENTRANCE, RESIDENCE OF MR. M. L. FRANK, PORTLAND, OREGON.
HERMAN BROOKMAN, ARCHITECT

Photo by S. Ninamiyo

DETAIL, RESIDENCE OF MR. M. L. FRANK, PORTLAND, OREGON
HERMAN BROOKMAN, ARCHITECT

Photo by S. Ninamiyo

TERRACE, RESIDENCE OF MR. M. L. FRANK, PORTLAND, OREGON. HERMAN BROOKMAN, ARCHITECT

Photo by S. Nuamiyo

Photo by S. Nitahara

TERRACE, RESIDENCE OF MR. M. L. FRANK, PORTLAND, OREGON. HERMAN BROOKMAN, ARCHITECT

GATE LODGE. RESIDENCE OF MR. M. L. FRANK, PORTLAND, OREGON
HERMAN BROOKMAN, ARCHITECT

Photos by S. Ninamiyo

LEFT—LIVING ROOM, RIGHT—FRONT DOOR, RESIDENCE OF MR. M. L. FRANK, PORTLAND, OREGON. HERMAN BROOKMAN, ARCHITECT

Photo by S. Nimmons

ABOVE—COTTAGE FOR MR. J. WHEELER, PORTLAND, OREGON
BELOW—MAIN ENTRANCE, CONGRESS HOTEL, PORTLAND, OREGON
HERMAN BROOKMAN, ARCHITECT

Photos by S. Ninamiyo

LEFT—ENTRANCE GRILLE, CONGRESS HOTEL. RIGHT—ENTRANCE, COTTAGE FOR J. W. SCHOLLAND, PORTLAND, ORE. HERMAN BROOKMAN, ARCHITECT

Photos by S. Ninomiya

LOBBY, CONGRESS HOTEL, PORTLAND, OREGON. HERMAN BROOKMAN, ARCHITECT

·EDITORIAL·

School Design

THE California State Superintendent of Public Instruction, Mr. W. C. Wood, in his last biennial report criticizes boards of school trustees for employing inexperienced architects. An excerpt: "It is not true, as many trustees assume, that any architect can plan a school building economically. The planning of school buildings is a highly specialized and technical business. We have reached a point when we should not let architects learn at public expense how to plan schoolhouses."

Mr. Wood does not go quite deeply enough into the subject. The condition he criticizes is almost sure to follow from the lack of a competent architect acting as advisor to the board of trustees. Strange as it may seem, many of these boards, responsible for the expenditure of many million dollars of public money, and the adequate housing of public instruction, proceed without expert advice, sometimes without any architectural advice at all. It is not difficult to understand that under such conditions many of our school buildings are badly arranged, poorly designed, faultily constructed. Mr. Wood's remarks should receive the attention of all Boards of Education in California.

* * *

Regulation of Architecture

IN the November issue of "The Inspector" is printed an interview with Mr. A. J. Evers, secretary of the California State Board of Architecture and also of the S. F. Chapter, A. I. A., urging greater safeguards for the public in the regulation of architects and engineers. It is so much to the point that we quote it almost in full:

"The relation of the architect and engineer to the owner and the public in the field of building is not always fully appreciated, or perhaps it should be said that the relation of this professional service to private investment and public safety is misunderstood.

"The necessity of employing competent trained professional services such as can be rendered only by specialists whose education, training and practical experience fit them to perform this function must not be underestimated when the safety of life and property is being considered, without even mentioning the benefit of good design in a financial sense as well as the intangible yet real aesthetic values.

"Yet, this necessity seems to be ignored in our building laws. Under existing conditions, structures designed for public use, such as theaters, auditoriums, schools, hospitals and other large buildings housing thousands of human beings, may be built without the advice or aid of architect or engineer.

"That no other catastrophes in building have occurred might be attributed to the overuse of materials running to that not too well determined factor of safety set out in building laws to regulate maximum allowable stresses.

"This procedure, however, tends to encourage guesswork instead of the employment of engineering principles. This kind of practice adds to the cost of building and leaves for posterity ugly and fast depreciating structures.

"Costs of building can be cut when the building is planned by a trained architect, designed by a competent structural engineer, materials used carefully inspected for quality, and the entire assembly carefully supervised. The hidden and visible qualities and values will be definitely increased with proper design and supervision.

"Most of us are particularly interested in conditions as they exist in California and I wish to commend to the earnest consideration of all building officials and others of the building industry present the necessity for amendment of the law in California to better regulate the practice of architecture and, if possible, the enactment of a similar law to license structural engineers. The use of professional services in the design and construction of buildings might be made compulsory for buildings of certain size and for certain purposes."

* * *

BUILDING SURVEY

Reports from 482 cities in the S. W. Straus & Co. National Survey indicates that the building industry is closing the year on a reasonably stabilized basis. An increase of twenty-four per cent in volume of permits was reported for October over September of this year. Total permits were $405,299,753, a four per cent decline from October, 1925. There has been a notable increase in building activity in the large cities.

The Pacific Coast reports an increase of 11 per cent over September of this year and a decrease of 6 per cent from October, 1925. This is based on a total of $39,945,721 issued in 92 cities of the Pacific Coast area. San Francisco continues to report large increases, the total for October being $5,649,690, a 41 per cent increase over September and a 29 per cent increase over October last year.

Los Angeles reports an increase of 21 per cent over September this year—$9,950,229, which is 14 per cent below October, 1925. Portland and San Diego report substantial increases, while Oakland and Seattle report considerable falling off in permits issued.

* * *

The Pacific Gas Heating Co. announces the enlargement of its plant in Los Angeles to take care of increased production on all gas heating appliances, including the manufacture of gas water heaters. According to A. J. Hartfield, president, the company now has the largest plant of its kind in the West.

* * *

The 25th Anniversary Jinx of the San Francisco Architectural Club was held December 11th. A reunion of old members and a general "get together" for the draughtsmen and their friends, the affair was pronounced a complete success.

* * *

The National Exhibition and Convention of the Artistic Lighting Equipment Association will be held January 31 to February 5, 1927, at Cleveland, Ohio.

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MONTHLY BULLETIN

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DIRECTORS

[illegible]

NEXT MEETING

The next regular meeting of the San Francisco Chapter, The American Institute of Architects, will be held in the rooms of the San Francisco Architectural Club, 523 Pine street, on Tuesday, December 21, 1926, at 6:30 p. m. Dinner will be served at 75 cents per plate.

NOVEMBER MEETING

The regular meeting of the San Francisco Chapter, A. I. A., was held on Tuesday, November 16, 1926, in the rooms of the San Francisco Architectural Club, 523 Pine street.

The meeting was called to order by President John Reid, Jr., at 7:00 p. m. The following members were present: Morris M. Bruce, John Reid, Jr., E. H. Hildebrand, Chas. F. Masten, G. F. Ashley, J. S. Fairweather, Frederick H. Meyer, A. J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

UNFINISHED BUSINESS

The Auditing Committee reported that the Secretary-Treasurer's report and the report of the Executive Committee had been examined and approved. Moved, seconded and carried that the reports be accepted and placed on file.

The Education Fund showed a balance of $997.85 and was raised by subscription to over $1,000.00.

REPORT OF COMMITTEES

Mr. Hildebrand reported on the Builders Exchange Council regarding the minimum wage.

GENERAL BUSINESS

The Secretary reported the granting of a charter by the Board of Directors of the A. I. A. to the Hawaii Chapter and the transfer of certain members of our Chapter to the new organization.

The Secretary read a letter from the San Francisco Architectural Club regarding University Extension. It was decided to confer further with the Club in regard to the idea.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

* * *

Edwin J. Symmes, A. I. A., has removed his offices to 713 Shreve building, San Francisco.

* * *

The Alameda Society of Architects held their regular meeting November 1. Monthly meetings will be held on the first and third Monday of each month in the Athens Athletic Club Building, Oakland.

John Galen Howard, architect, has resigned as director of the School of Architecture at the University of California, effective June 30, 1927. His resignation was accepted with regret by the University. Most of the buildings erected under the Phoebe Apperson Hearst plan were designed by him. Mr. Howard plans on spending the next few years in travel in Europe.

* * *

Announcement is made that James W. Plush, architect, has been appointed as a member of the State Board of Architecture to succeed J. B. Miller, whose term has expired.

* * *

W. C. F. Gillam, architect, has designed a beautiful new edifice for the Episcopalian Church in Burlingame. The building is of Gothic design and is in process of construction, to be completed in January, at a total cost of $70,000.

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PERSONAL GLIMPSES

[Sketch from life in this issue by Ramm]

O. A. MALONE

MR. MALONE needs no introduction to architects. He is the Daddy of Modern Plaster—so far as color and texture are concerned—and as president of the California Stucco Products Co. directs 26 plants throughout the United States. He is honorary life member of the International Journeyman Plasterers' Association and the Master Plasterers' Association; member of Committee C-3, American Concrete Institute, and member of the Planning Commission, International Exhibit, Atlantic City (on which board are also Harvey Corbett, California-born architect of New York skyscrapers, and Jules Guerin).

Mr. Malone's own story of his career is more interesting than any editorial comment. Read this Odyssey of a real American:

"My grandfather and my father were plasterers. In my father's family there were four brothers, my father being the third child. At the breaking out of the Civil War these four brothers were plastering a courthouse in Virginia.

"All four of them being raised in Virginia, their sympathies differed, and after an argument at night, two of the brothers started for Richmond and the other two for Washington. My oldest and youngest uncles went into the Confederate Army, my father and his next oldest brother went in the Union Army.

"The four brothers went through the war without any of them receiving a wound. My father was stationed at Potomac under Phil Sheridan at the close of the conflict. His regiment being mustered out of service, he settled in Kentucky, where he resumed the plastering trade. It was there he met and married my mother, returning again to Virginia, where I was born. When I was two years of age he moved back to Kentucky.

"From the time I was six years old I attended public schools until the summer I was ten years old. At that time my father put me to work as a helper, which meant I was to carry the mortar to the building while he did the plastering. From that early age I was [illegible] opportunity to learn the trade.

"The summer that I was 16 years old, my father being away, I took a contract myself to plaster two rooms. I remember that I received $6 for the job. The mortar was mixed and carried to me in the rooms by the woman, owner of the house, and a girl she had as a helper.

"Before I was 21 years old I was contracting and doing the plastering work on residences of six to ten rooms.

"I soon realized that the little town of Vanceburg, Ky., where I lived, did not afford any great opportunity for development. Realizing that greater chances lie in the larger cities I went to Cincinnati, Ohio, and worked for several years as journeyman plasterer, then going into the contracting business until 1911, when I moved to Los Angeles, California, and continued the contracting business for several years. My first contract in California was the Ventura county courthouse.

"At this time stucco was only very sparingly used and what was used was usually painted in order to get color. One day I observed this paint peeling off of a building to such an extent that the walls resembled a cabbage patch. It was then that the thought occurred to me if it was possible to incorporate color in the plaster that it would not only be unnecessary to use this artificial means of getting color such as painting, but it would be a lasting and permanent way of making color a part of the wall.

"However, there had been handed down from father to son, a journeyman apprentice, the supposed fact (until it had almost become a legend) that there was no coloring matter that would stand in lime or cement. And I wondered if this was true. I sufficiently doubted this supposed theory enough to make some experiments. I first carried on this experiment in my own back yard.

"After about four years of hard work, in which time thousands of experiments were made, I was successful in obtaining three colors, white, cream and gold.

"I told several architects, whom I had been working for as a contractor, of my experiments and I was surprised at the interest that they seemed to display. And I was more than pleased when they suggested that I use it on some of the work that they were doing. The results obtained from the use of this material was so pleasing that several of the leading architects began to specify it, which means that they were virtually specifying me.

"Being a member of the Master Plasterers' Association, at one of our meetings they proposed that I quit contracting and go into the manufacturing of this material and allow them all to use it, since, up to that time, when the material was specified it excluded them from figuring on the work and they promised me their full support if I would make it possible for them to secure and use the material. It was then I started the manufacture for sale to the public of California Stucco.

"Also at this time there started for me a peculiar and unique education, since I was called on to make up samples of both color and texture for the different architects, and when I found that they would ask for my opinion on color and texture, and after giving it to them, find that they would use this opinion, just naturally made me study the harder to be able to give them advice that would be worth their consideration.

"This work brought me in close touch with many very

[Continued on page]

Bruce Arms, Los Angeles

S. Charles Lee, Architect

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PRACTICAL TRAINING

[BY J. H. H. MEEK]

FOUNDATIONS are laid and construction work is well under way on a five room home which is being built entirely by the students of the Alameda High School in Fernside, a subdivision of East Oakland, California.

The plans for the dwelling were drawn up by advanced students in the draughting and building classes of the school's Vocational Training Department. Specifications and estimates are also the work of the students; as are the blueprints for the home. Charles Boddy, Walter Hoffman, Harold Elrod and Joseph Nichols are the four young "architects" who collaborated in planning the house and are now supervising construction work.

An examination of the plan reveals that the students have done their work in a capable manner and have an intelligent understanding of the problems such simple construction work presents. The house is of frame and styled after the Old English cottage. Its floor plan has been well handled to provide ample wall spaces, sunlight, air and accessibility for all rooms. The two bedrooms are assured the necessary privacy by putting them upon a raised deck. The garage is in the basement. Estimated costs run around $4,500 and the home stands on a $2,000 lot. May of next year is set as the probable time of completion.

The only labor about the building that will not be done by the students of the school will be the plastering and the building of the chimney. All the carpentering, plumbing, wiring, finishing, woodwork, built-in bookcases, etc., will be in charge of students, whose practical work in the several shops of the school enable them to handle the jobs in a manner that will meet all requirements of Oakland's building ordinances.

Upon completion of the home, it will be sold for around $6,700. The Alameda Realty Board will have charge of the sale. This organization bought the lot and are financing the house, and the proceeds of the project will go toward a fund for the advertising and development of the island city.

The whole plan is part of an aim to make the school and vocational work actually, rather than theoretically, practical. Charles W. Cox, head of the school's vocational activities, points out that, while the building of small scale model jobs has a certain value, the experience and training gained in the present undertaking will be worth infinitely more to the students. At its best, the small scale model is a toy; the work is tedious and interest is apt to lag. But when the students are working together to plan and build a real, life-size home that will be actually sold and lived in, it is an entirely different matter. They feel as if they have a job on their hands worthy of their mettle and best efforts. They are vastly interested in all the problems it presents and take the responsibility for the success of such a work seriously. This attitude, of course, is a most desirable one in the creation of a sense of orderly planning and sound craftsmanship in the execution.

* * *

As a means of assuring architectural standards in keeping with the high standards of the tract, the St. James Wood Homes Association, Piedmont, Calif., have appointed a committee of three architects, which is headed by Charles McCall, Oakland architect. Every home in this East Bay subdivision must be designed by an architect and the plans submitted to the supervising architectural committee for final judgment as to its fitness for topography of the lot and harmony with any other homes about it.

FACTS ABOUT GYPSUM

plaster, that is, it will not carry the usual amount of sand and it will be difficult to apply. Short working plaster can be used satisfactorily by mixing one sack of neat material with a sack of the short working plaster or it may be necessary to use 2 sacks of fresh with one of old plaster.

In summer you are liable to have trouble with dry-outs. These are caused by hot blasts of air striking the plaster and evaporating the water before the plaster has set. A dry-out can easily be detected by its light chalky appearance and the wall or spot where the dry-out occurs will be soft and crumbly.

Dry-outs can be prevented. The first precaution is to screen all openings so as to prevent hot winds from striking the plaster. Do not close the openings with building paper. A circulation of air is needed to carry off the moisture so the openings should be screened with cloth. See that the plaster is applied to the proper thickness, as a thin coat is much more liable to dry out.

If plastering on wood lath, wet down the lath the day before plastering and again an hour or so before plastering. If the plaster is applied to dry lath, the lath are apt to draw the water from the plaster and a dry-out will result. Also, wood lath are bound to swell when they get wet and if they have not been wetted previously so that they have had a chance to expand, they will expand and perhaps buckle when the plaster is applied, resulting in either cracked walls due to the buckle, or loose plaster due to the keys being sheared off. However, when using gypsum lath do not wet it before the application of the plaster as there is a natural bond between gypsum plaster and gypsum lath.

Dry-outs can be corrected. All that is needed is more water. Spray the walls with clean water until the plaster

[Continued on page 51]

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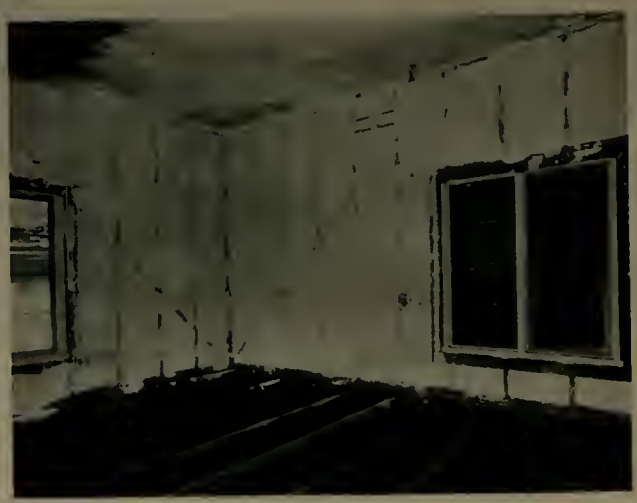

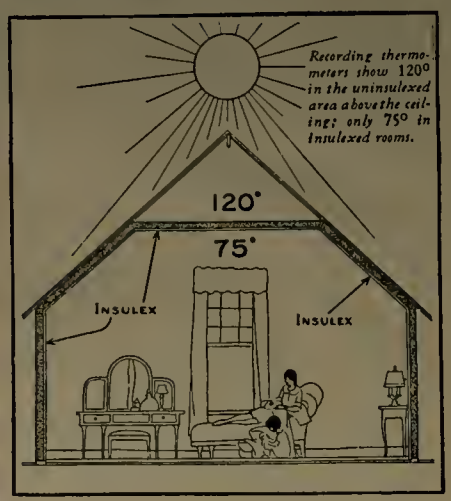
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PERSONAL GLIMPSES

prominent and great architects and artists. I would like to have the time and space, or in some way tell many of these wonderful men how much I appreciate their interest and cooperation. However, since that is not permissible, I will only speak of one very great man. I refer to the late Bertram Goodhue. I remember my first meeting with him, and how nervous I got when I was informed that I was to meet this very wonderful man. For I could not think of anything that he might have in common with me. I remember, too, how quickly he made me feel perfectly at ease in talking to him. And how carefully and minutely he explained to me what he had hoped to get in the way of texture and color on a group of buildings which, up to that time, he had been very much disappointed in the attempts made.

"After I had talked to him and had taken charge of this work and had a sufficient amount of it finished for him to see for his approval, I shall never forget how intently I watched his face when he was looking at the work and what a wonderful satisfaction it was when I discovered that he was pleased and that I had been able to understand him and put the feeling of color and texture into the wall that he had desired.

"In late years I have searched the histories of the building of many of the architectural gems, even buildings that have been unearthed in the ruins of Pompeii. There is absolutely no doubt that color plaster was used in these times and that the workmanship was far advanced from what they use today, so much so as to make me feel that the art of plastering and using color materials is really a lost art and now again in its infancy.

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FACTS ABOUT PLASTER

[Continued from page 45]

stops absorbing it. Then examine the walls again in a couple of hours, and if still soft, spray again. It may require several applications, but plaster will set if kept wet.

The water is another matter of importance. Use nothing but clean water in mixing plaster. Do not use stagnant water as it may contain organic substances which would naturally cause a slow set. If the mechanic washes his tools in the mixing water, a quick set is apt to result. This is due to the fact that the small particles of set plaster act as a nucleus and cause the plaster to crystallize around it a great deal faster than would otherwise result.

That is why a slow set can often be remedied by simply scraping off the set plaster from the sides of the mixing box or by screening a little set plaster in the mixing box.

A sweat-out is exactly the opposite of a dry-out. The plaster has set, but the excess water has not been expelled. Sweat-outs are much more likely to occur in winter than in summer. This is due to the damp conditions which prevail during the winter season. A sweat-out can be easily detected because the plaster, though set, will be soft, remain damp and the wall will be dark in color. This condition should be corrected immediately because, if allowed to remain damp for five or six days, the walls will never attain their full strength. To remedy such a situation open the windows so as to provide a circulation of air and introduce heat. Warm air will carry more moisture than cold air, consequently with a free circulation of air the excess water in the plaster will be carried away.

The Gypsum Industries, 844 Rush street, Chicago, Ill., has prepared standard specifications covering the mixing and application of gypsum plaster and will be pleased to send copies to anyone interested, on request.

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